Matt's Art Almanac

…

The World's Great Artists of the Last 800 Years, 1200 to 2020

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FROM GIOTTO TO POST–DAMIEN HIRST

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From Giotto to Post–Damien Hirst

Matthew Charles Strauss

Strauss Family Foundation

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Damien Hirst, *The Building—The Holy City*, 2006
Butterflies and household gloss on canvas, 89⅝ × 48 × 2 inches
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***Special References:**

- **SFT** represents the Strauss Family Trust Collection in Rancho Santa Fe, CA, USA
- **POF** represents the Strauss Family Foundation, a 501(c)(3) Private Operating Foundation in Rancho Santa Fe, CA, USA www.straussfamilyfoundation.org
- **SS** represents Steven M. Strauss Private Collection, La Jolla, CA

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To Stefanie Dawn Strauss,
Our Beautiful and Always-missed Angel Daughter

The genesis of Matt's Art Almanac was a response to the death of our daughter Steffi in 2008. It has been a work in progress with 864 of the world's greatest and most significant artists of the last 800 years–from Giotto (1200) to post–Damien Hirst (2020).

Over the past 32 years, my wife Iris and I have built a collection of 300 master works all housed in 21,000 square feet on our six-acre estate known as Rancho del Arte, Rancho Santa Fe, CA.

Matt's Almanac represents my serious self-study since 1987. As one of the Top 100 World Art Collectors*, I have assembled a vast art history library (over 4,000 volumes of books, catalogues, monographs, and magazines) which supports the collection. The accumulated knowledge, an exceptional eye, and critical chance-taking allowed Iris and I to create a focused collection from 1975 forward that makes you look at art differently. The Strauss Family Collection centers on contemporary art, or the art of our generation, and is unique for its encyclopedic holdings of this period.

You will see our works noted as **SFT** and **POF** in Chapters 9 and 10 for the Strauss Family Trust Collection and the Strauss Family Foundation, respectively. Some of the Foundation works can be viewed on straussfamilyfoundation.org., a 501(c)(3) organization. We lend our artworks worldwide, having made approximately 150 loans to art institutions since 1987. We are a recognized regional resource for visual art institutions, colleges, and universities.

This project is a commemoration of Steffi's beautiful spirit. It is a labor of love, or it could not have been done.

—Matthew Charles Strauss

** Lifestyles Magazine Top 100 World Collectors 2018 and 2019.*
ARTnews Top 200 Collectors for the 11th year since 2009

Chapter 1

Artists of the Italian Renaissance and Mannerism (1200–1550) (1520–1600) (Duecento, Trecento, Quattrocento, and Continuing)

Artists in this Chapter

DUECENTO

NICOLA PISANO (1228–1278), Pisa and GIOVANNI PISANO (1250–1315), father and son; active in Pisa

CIMABUE also known as Bencivieni di Pepo (1240–1302), active in Florence

GIOTTO (1267–1337), active in Florence

DUCCIO (approx. 1278–1318), active in Siena

PIETRO LORENZETTI (1280–1348), and AMBROGIO LORENZETTI (1290–1348), brothers; active in Siena

SIMONE MARTINI (1284–1344), active in Siena

TRECENTO

GENTILE DA FABRIANO (1370–1427), active in Marches

LORENZO MONACO also known as Piero di Giovanni (1370–1425), active in Siena

JACOPO DELLA QUERCIA (1374–1438), active in Siena

FILIPPO BRUNELLESCHI (1377–1446), active in Florence

LORENZO GHIBERTI (1381–1455), active in Florence

DONATELLO also known as Donato di Niccolò di Betto Bardi, (1386–1466), active in Florence

FRA ANGELICO also known as Beato Angelico, Fra Giovanni da Fiesole, Guido di Pietro (1387–1455), active in Florence

SASSETTA also known as Stefano di Giovanni (approx. 1392–1450), active in Cortona

PAOLO UCCELLO (1397–1475), active in Florence

LUCA DELLA ROBBIA (approx. 1399–1482), active in Florence

QUATTROCENTO AND CONTINUING

JACOPO BELLINI (1400–1470), active in Venice

MASACCIO also known as Tommaso di Giovanni di Simone Guidi (1401–1428), active in Florence

LEON BATTISTA ALBERTI (1404–1472), active in Rome

DOMENICO VENEZIANO also known as Domenico di Bartolomeo (1410–1461), active in Florence

PIERO DELLA FRANCESCA (1415–1492), active in Florence

ANDREA DEL CASTAGNO (1417–1457), active in Florence

JEAN FOUQUET (1420–1481), French

GENTILE BELLINI (1429–1507), active in Venice

GIOVANNI BELLINI (1430–1516), active in Venice

CARLO CRIVELLI (1430–1495), active in Venice

ANTONELLO DA MESSINA also known as Antonello di Giovanni di Antonio or Antonello degli Antoni (1430–1479), active in Messina, Sicily

ANDREA MANTEGNA (1431–1506), active in Padua

ANTONIO DEL POLLAIUOLO also known as Antonio di Jacopo d'Antonio Benci (1431–1498), active in Florence

ANDREA DEL VERROCCHIO (1435–1488), active in Florence

LUCA SIGNORELLI also known as Luca d'Egidio di Ventura de' Signorelli or Luca da Cortona (1441–1523), active in Cortona

SANDRO BOTTICELLI also known as Alessandro di Mariano di Vanni Filipepi (1445–1510), active in Florence

DOMENICO GHIRLANDAIO also known as Domenico di Tommaso Bigordi (1449–1494), active in Florence

PIETRO PERUGINO also known as Pietro Vannucci (1450–1523), active in Perugia

LEONARDO DA VINCI (1452–1519), active in Vinci

PINTORICCHIO also known as Sordicchio, Bernardino or Benetto di Betto (1454–1513), active in Perugia

FILIPPINO LIPPI (1457–1504), active in Florence

MICHELANGELO full name Michelangelo di Lodovico Buonarroti Simoni (1475–1564), active in Florence

GIORGIONE also known as Giorgio Barbarelli da Castelfranco (1477–1510), active in Venice

IL SODOMA also known as Giovanni Antonio Bazzi (1477–1549), active in Siena

RAPHAEL full name Raffaello Sanzio da Urbino (1483–1520), active in Urbino

DOMENICO DI PACE BECCAFUMI (1485–1551), active in Siena

JACOPO SANSOVINO also known as Jacopo Tatti (1486–1570), active in Florence

Andrea del Sarto (1486–1530), active in Florence
Titian also known as Tiziano Vecellio (approx. 1488–1576), active in Venice
Correggio also known as Antonio Allegri da Correggio (1494–1534), active in Parma
Il Rosso, known as Rosso Fiorentino, born Giovanni Battista di Jacopo (1494–1540), active in Florence
Jacopo Pontormo (1494–1557), active in Florence
Benvenuto Cellini (1500–1571), active in Florence
Agnolo Bronzino born Agnolo di Cosimo (1503–1572), active in Florence
Parmigianino born Girolamo Francesco Maria Mazzola (1503–1540), active in Parma
Andrea Palladio (1508–1580), active in Venice
Giorgio Vasari (1511–1574), active in Arezzo
Tintoretto born Jacopo Comin (1518–94), active in Venice
Paolo Veronese born Paolo Caliari (1528–1588), active in Verona
Giambologna also known as Jean Boulogne (1529–1608), active in Flanders, expatriate of Bologna
Sofonisba Anguissola (1532–1625), active in Cremona (Milan)
El Greco born Domenikos Theotokopoulos (1541–1614), born in Crete, active in Spain
Annibale Carracci (1560–1609), active in Bologna

DUECENTO

NICOLA Pisano

(1228–1278)
and

GIOVANNI Pisano

(1250–1315)
father and son,
active in Pisa

- Sculptors/Architects; considered the most skilled in their field during the thirteenth century; very innovative
- Classic motifs with French Gothic influence; emotionally charged and elegant style
- Powerful sense of movement and tension; highly influenced fourteenth-century sculptors

NOTABLE WORKS:

- Decoration for the *Fountain Maggiore*, Stone relief, 1278, Palazzo dei Priori, Perugia, Italy
- Fragments and collected works in Museo dell'Opera del Duomo, Siena, Italy

Cimabue

also known as
Bencivieni di Pepo
(1240–1302)
active in Florence

- Painter/Mosaicist; the first Florentine artist to rise to prominence
- The last great artist in the Byzantine style that dominated the Italian Middle Ages (thirteenth century)
- Possible teacher of Giotto and Duccio, both of whom surpassed Cimabue during his lifetime
- Credited with progressing art toward the naturalism seen in early Renaissance paintings

NOTABLE WORKS:

- *The Legend of Saint Francis,* Fresco cycle, 1280–1300, San Francisco Lower Church, Assisi, Italy
- *Madonna of Santa Trina,* Tempera on panel, 1285, Uffizi Gallery, Florence, Italy
- Two works, reattributed in 2000, helped distinguish Cimabue;
    - *The Flagellation of Christ*, Tempera on panel, 1280, The Frick Collection, New York, United States
    - *The Virgin and Child Enthroned with Two Angels*, Tempera on panel, 1280–5, National Gallery, London, United Kingdom
- *The Mocking of Christ*, considered to be his first work, was sold at Christie's London for $26.8 million in 2019 only to be surpassed by Leonardo da Vinci's *Salvatore Mundi* at $450.3 million in 2017. Although considered the father of Western painting, his student Giotto outshined him and introduced techniques that were emulated by virtually every Renaissance painter since.

Giotto

(1267–1337)
active in Florence

- Painter/Architect; considered the founder of central tradition of Western art
- Broke free from Byzantine style; where Cimabue was stiff with figures, Giotto handled figures with plasticity
- Considered the first realist; depicted the figure expressly, with correct anatomy under clothing
- First to master foreshortening; precursor to single-point perspective developed later by Brunelleschi
- Paint surfaces were glossy and hard; master of mixing paint and materials, lead to lasting quality
- One of history's most powerful artists, his style dominated the fourteenth century and influenced virtually every artist of the Renaissance period

NOTABLE WORKS:

- Knave Decoration, Fresco cycle, 1296–1304, San Francisco upper church, Assisi, Italy
  - Compared with Cimabue's work in the lower church, these show the establishment of Giotto's new style, which persisted long afterward, especially in the allegories of *Poverty, Chastity, Obedience*, and *The Glory of St. Francis*
- Decoration of Scrovegni Chapel, Fresco cycle, 1305, Scrovegni Chapel, Padua, Italy
- These 40 frescoes are considered his greatest achievement
- *Enthroned Madonna,* Tempera on panel, 1310, Uffizi Gallery, Florence, Italy
- *Campanile Bell Tower,* 275-foot building, 1359, Duomo, Florence, Italy (completed after his death)

Duccio

(approximately 1278–1318)
active in Siena

- Painter; the most important artist of the Siena school
- Abandoned the Byzantine style; introduced a new warmth of human feeling to Gothic style
- Succeeded as no one before in the making of vivid scenes, especially of biblical stories
- Simone Martini was his greatest disciple
- Little is known about his life

NOTABLE WORKS:

- Fragments and collected works in Museo dell'Opera del Duomo, Siena, Italy
- *Rucellai Madonna,* Tempera and gold on panel, commissioned 1285, Uffizi Gallery, Florence, Italy

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PIETRO
Lorenzetti
(1280–1348)
and
AMBROGIO
Lorenzetti
(1290–1348)
brothers, active in Siena

- Painters; worked together but with different styles; both highly regarded
- Presented illusionist space
- Pietro created dazzling works with skillful depth and bold, lifelike figures
- Ambrogio used fuller forms, softer and warmer coloring
- The weightiness of their figures showed influence of Giotto and set them apart from elegance of Martini

NOTABLE WORKS:

- Pietro Lorenzetti:
  - *The Last Supper*, Fresco, 1320, San Francisco Lower Church, Assisi, Italy
  - *Deposition of Christ from the Cross*, Fresco, 1320, San Francisco Lower Church, Assisi, Italy
- Ambrogio Lorenzetti:
  - *The Allegory of Good and Bad Government*, 1338–39, Fresco, Palazzo Pubblico, Siena, Italy
  - *Presentation in the Temple*, Tempera on panel, 1342, Uffizi Gallery, Florence, Italy

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SIMONE
Martini
(1284–1344)
active in Siena

- Painter; carried on post-Byzantine to Gothic style
- Trained in Duccio's circle; developed the enhanced use of decorative outline and color
- Ingenious control of surfaces, patterns, and interweaving, sometimes moving toward abstraction
- Made use of foreshortening (pioneered by Giotto) to create depth and life-like effects
- Paintings are sweet and sentimental with fragile grace, rendered with great craftsmanship

NOTABLE WORKS:

- *Maestà*, Fresco, 1314, Palazzo Pubblico, Siena, Italy
- *Annunciation*, Tempera on panel, 1333, Uffizi Gallery, Florence, Italy

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TRECENTO

GENTILE
da Fabriano
(1370–1427)
active in Marches

- Painter; the greatest Italian artist of the International Gothic style (developed by Lorenzo Monaco)
- Painted with exquisite decorative beauty and naturalistic treatment of light
- Had widespread influence on Pisanello, Masaccio, Jacopo Bellini, and Fra Angelico

da Fabriano

(continued)

- Many of his great works are lost

NOTABLE WORKS:

- *Adoration of the Magi,* Tempera on panel, 1423, Uffizi Gallery, Florence, Italy

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LORENZO
Monaco

also known as
Piero di Giovanni
(1370–1425)
active in Siena

- Painter; developed International Gothic Style, represented by luminous beauty of coloring and graceful, rhythmic flow of line consisting of drapes and sweeping curves; very sculptural
- Completed important commissions for major Italian art centers; one of the best of his day
- Many of his works have been destroyed

NOTABLE WORKS:

- *Coronation of the Virgin,* Tempera on wood, 1414, Uffizi Gallery, Florence, Italy
- *Adoration of the Magi,* Tempera on wood, 1422, Uffizi Gallery, Florence, Italy
- Decoration of the Doge's Palace, Fresco, Piazza San Marco, Venice, Italy

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JACOPO
della Quercia

(1374–1438)
active in Siena

- Sculptor; considered the greatest sculptor of the Sienese School
- His works are widely dispersed around the region
- Raised the representation of the human body to a high level of dignity, beauty, and power
- His bodies twisted and turned powerfully under tension; an enormous influence on Michelangelo
- His figures, usually only three to a relief, kept it simple and bold in contrast to crowded panels of Ghiberti
- Also studied ancient works of Greece and Rome, likely due to the influence of Donatello

NOTABLE WORKS:

- *Fonte Gaia,* Marble, 1414–19, Piazza del Campo, Siena Italy
    - The fountain was replaced with a replica by Tito Sarrocchi in 1869 due to poor condition
    - What remains of the original fountain is displayed in the Loggia of Palazzo Pubblico in Siena
- *Creation of Adam, Temptation, Expulsion,* Marble, 1425–38, San Petronio, Bologna, Italy
    - Part of a collection of portal relief sculptures, all highly skilled

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FILIPPO Brunelleschi

(1377–1446)
active in Florence

- Goldsmith/Sculptor/Architect/Engineer; a pioneer in developing perspective in his treatise on painting and use of single vanishing point; perfected the theory of perspective in architecture
- The disappointment of failing to win contract to create the baptistery doors for Florence Cathedral (1401) caused him to quit sculpture and turn to architecture
- Used machines of his own design to build previously impossible structures
- Brunelleschi and Donatello were the first artists to study ancient Greco-Roman ruins in detail; this made them pioneers of the Humanist movement in the early 1400s and fathers of the Renaissance
- Won a competition in 1418 (defeating Ghiberti) to create the Duomo dome in Florence, Italy
- A statue in his honor was created by Luigi Pampaloni in 1830 for the Piazza del Duomo in Florence

NOTABLE WORKS:

- Duomo Dome, 1420–36, Cathedral of Santa Maria del Fiore, Florence, Italy
- Duomo Roof Lantern, 1436–71, Cathedral of Santa Maria del Fiore, Florence, Italy
- Basilica di Santo Spirito, 1444–1487, Florence, Italy

LORENZO Ghiberti

(1381–1455)
active in Florence

- Sculptor/Painter/Goldsmith/Designer; excelled in classical-style sculpture with life-like eyes
- Created the first Renaissance nude figure, *The Sacrifice of Isaac,* 1401
- Had large workshop which employed many artists now considered Renaissance Masters; created new standards for sculpture in metal
- Won competition 1401 (defeating Brunelleschi) to make gilded bronze baptistery doors for the Florence Cathedral; the doors were so fine Michelangelo referred to them as “the gates of paradise”; they are still known by this name today

NOTABLE WORKS:

- *The Sacrifice of Isaac,* Bronze, 1401, Museo Nazionale del Bargello, Florence, Italy
  - This piece was the winning submission in the competition for the baptistery doors of Florence Cathedral

Ghiberti

(continued)

- *St John the Baptist,* Bronze, 1412–16, Orsanmichele, Florence, Italy
- East Doors of the Baptistery, *The Gates of Paradise,* Gilded bronze, 1425–52, Baptistery of San Giovanni, Florence, Italy

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Donatello

also known as Donato di Niccolò di Betto Bardi
(1386–1466)
active in Florence

- Sculptor; considered the greatest of the fourteenth century; created an unsurpassed level of force and drama
- Donatello and Brunelleschi were the first artists to study ancient Greco-Roman ruins in detail; this made them pioneers of the Humanist movement in the early 1400s and fathers of the Renaissance
- Employed by the workshop of Ghiberti but created a radically different style
- Focused on new concept of the eyes where the individual was supreme
- Invented flattened relief technique using flat surfaces to create illusion of depth with very shallow carving, e.g., *Madonna of the Clouds,* Marble, approximately 1430, Museum of Fine Arts, Boston
- His true spiritual heir was Michelangelo, with his powerful and intense sculptural reliefs
- Created the first equestrian and horse sculpture of Renaissance, *Equestrian Monument of Gattamelata,* Bronze, 1450, Piazza del Santo, Padua, Italy

NOTABLE WORKS:

- *David,* Bronze, approximately 1440s, Museo Nazionale del Bargello, Florence, Italy
- *Penitent Magdalene,* Wood, 1453–55, Museo dell'Opera del Duomo, Florence, Italy
- *Judith and Holofernes,* Bronze, 1457–64, Palazzo Vecchio, Florence, Italy

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Fra Angelico

also known as Beato Angelico, Fra Giovanni da Fiesole, Guido di Pietro
(1387–1455)
active in Florence

- Painter/Dominican Friar; extended International Gothic miniature style into the early Renaissance
- Studied under Lorenzo Monaco, who also dedicated himself to religious study for many years
- A master of form, space, color, and observation
- A pupil of Masaccio; also utilized one-point perspective
- Representations of religious themes penetrated into psychological and physical activity
- His graceful and delicately sweet style stimulated the School of Perugia

Fra Angelico

(continued)

- He was named the patron saint of Catholic artists by the Vatican 1984

NOTABLE WORKS:

- *Coronation of the Virgin,* Tempera on panel, 1432, Uffizi Gallery, Florence, Italy
- *Deposition from the Cross,* Tempera on panel, 1432–34, National Museum of San Marco, Florence, Italy

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Sassetta

also known as Stefano di Giovanni
(approximately 1392–1450)
active in Cortona

- Painter; produced outstanding work in the fifteenth century; these later influenced Piero della Francesca
- Combined International Gothic/Early Florentine Renaissance styles into his own mystical style
- Known for beautiful coloring and elegant line

NOTABLE WORKS:

- *Madonna of the Snow Altarpiece,* Tempera on panel, 1432, Uffizi Gallery, Florence, Italy
- *San Sepolcro Altarpiece,* Tempera on panel, 1437–44, created for the Church of San Francesco at Borgo Sansepolcro, Tuscany, Italy
  - This large commission is composed of 60 panels; many are now dispersed in various public and private collections, including the Louvre Museum, Paris, France; the National Gallery, London, United Kingdom; and the Detroit Institute of Arts Museum, Detroit, United States

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PAOLO
Uccello

(1397–1475)
active in Florence

- Painter/Mathematician; his fascination with perspective and color was central to his style
- A master illusionist, he used perspective to show depth, not advance a story
- Works combined the decorative tradition of the Late Gothic period and science of early Renaissance

NOTABLE WORKS:

- *The Battle of San Romano* (triptych), Tempera on panel, 1435–60, commissioned for the Bartolini Salimbeni family in Florence, Italy
  - These three paintings are now shown separately in the National gallery, London, United Kingdom; the Uffizi Gallery, Florence, Italy; and the Louvre Museum, Paris, France

Uccello

(continued)

- *Saint George and the Dragon,* Oil on canvas, 1470, National Gallery, London, United Kingdom
- *Hunt in the Forest,* Oil on canvas, 1470, Ashmolean Museum, Oxford, United Kingdom

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LUCA
della Robbia

(approximately 1399–1482)
active in Florence

- Sculptor; one of the leaders in his time but not in the league of Donatello and Ghiberti
- The most famous member of a family of artists
- Invented the technique of working with tin glaze on terracotta to make sculptures with a bright white surface to be painted before firing the clay
- Remembered for colorful glazed terracotta statuary with white figures against a blue background

NOTABLE WORKS:

- *Cantoria*, Marble, 1431–8, Museo dell'Opera del Duomo, Florence, Italy

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QUATTROCENTO AND CONTINUING

JACOPO
Bellini

(1400–1470)
active in Venice

- Painter; head of a family of Venetian painters who dominated the art market for 75 years
- His works had the grace of late Gothic style but with a certain dryness and stiffness in his figures
- Combined lingering trace of Byzantine style with clear understanding of Renaissance principles
- Especially known for masterful handling of light on fabric surfaces
- Showed sensitivity to kind of composition that does not appear again until late nineteenth century

NOTABLE WORKS:

- *Madonna and Child,* Tempera on panel, 1450, Uffizi Gallery, Florence, Italy
  - Most notable works have disappeared except for two surviving sketch books of more than 230 drawings; one is housed at the Louvre Museum in Paris, France, and the other at the British Museum in London, United Kingdom

Masaccio

also known as Tommaso di Giovanni di Simone Guidi
(1401–1428)
active in Florence

- Painter; established many standards that would later influence Western painting tradition
- Inspired by Giotto, Masaccio also used linear perspective
- Designed paintings to be viewed from a specific angle for correct perspective, a technique developed by Brunelleschi
- Created the principles of light and shadow called chiaroscuro
- Exquisite technique with a brush with freedom and ease previously unknown
- Free and sketchy, away from realism, developing a pre-Impressionist brushstroke
- Figures show an understanding of Donatello's sculptural works

NOTABLE WORKS:

- *Tribute Money,* Fresco, 1425, Santa Maria del Carmine, Florence, Italy
- *Expulsion from Paradise,* Fresco, 1427, Santa Maria del Carmine, Florence, Italy

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LEON BATTISTA
Alberti

(1404–1472)
active in Rome

- Architect/Painter/Sculptor/Art Theorist; considered the prototypical "Renaissance man"
- Perfected the theory of perspective in painting; he was a master of organization of pictorial space
- Famously identified three principles of pictorial art: circumspection, composition, and reception of light

NOTABLE WORKS:

- Virtually no work exists except for two self-portrait plaques, one at the Louvre Museum, Paris, France, and one at the National Gallery of Art, Washington, D.C., United States

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DOMENICO
Veneziano

also known as Domenico di Bartolomeo
(1410–1461)
active in Florence

- Painter; master colorist
- Developed a doctrine of light, used shadows to establish depth
- Taught and employed Piero della Francesca as his assistant
- Only two signed works of his have survived

NOTABLE WORKS:

- *Madonna and Child with Saints,* Tempera on wood, 1445, Uffizi Gallery, Florence, Italy

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PIERO

della Francesca

(1415–1492)
active in Florence

- Painter/Mathematician
- Master of spatial harmony and geometry; mastered Veneziano's techniques
- Developed subtle, soft-toned color; known for his use of light
- His use form, space, light, color became the highest ideals of the later Renaissance style
- Influenced by sculpture and architecture; his figures are heroic, beautiful, and strong
- Their inner lives are defined by glances and gestures; facial expressions are very subtle

NOTABLE WORKS:

- *The Legend of the True Cross (cycle)*, Fresco, 1455–66, Basilica di San Francesco, Arezzo, Italy
- *Flagellation*, Oil and tempera on panel, 1455, National Gallery of the Marche, Urbino, Italy

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ANDREA

del Castagno

(1417–1457)
active in Florence

- Painter; created the first action paintings, which were considered the equivalent of Donatello's sculptures
- Studied under Masaccio; was a leader in his field
- Painted with great symmetry of architecture, emphasized by colorful inlays
- Adept at applying third dimension, giving his paintings great depth
- Consummate expression of inner tension and human suffering depicted in great intensity

NOTABLE WORKS:

- *Last Supper*, Fresco, 1445–50, Museum of the Cenacle of Sant'Apollonia, Florence, Italy
- *David with the Head of Goliath*, Tempera on leather on wood, 1450–5, National Gallery of Art, Washington, D.C., United States

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JEAN

Fouquet

(1420–1481)
French

- Painter/Illuminator; known for manuscripts; influenced by four years spent in Rome; brought Renaissance elements and techniques to France
- His work had a strong sculptural character; he was a fine draftsman; created broad lines of cool purity
- Became the royal painter for Louis XI in 1475
- Developed a propensity toward intellectual clarity and visual abstraction which became distinct to French art

Fouquet

(continued)

- Used shifting perspective to show, earthly, and spiritual space differently

NOTABLE WORKS:

- *Book of Hours of Étienne Chevalier,* Manuscript, Musée Condé, Chantilly, France
- *The Siege of Jerusalem,* Illumination, 1470–75, Bibliothèque National de France, Paris, France

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GENTILE Bellini

(1429–1507)
active in Venice

- Painter; son of Jacopo Bellini and member of prominent Venetian painting family; best known for portraits and landscapes
- Inherited his father's sketchbooks and took over as head of his studio, carrying on his father's reputation after his death
- Became the official court painter to the Doge of Venice in 1474
- Adopted a heavy Asian influence after a year spent in Constantinople as a court painter (1479–80)

NOTABLE WORKS:

- *Seated Scribe,* Gouache, pen and ink on paper, 1479–80, Isabella Gardner Museum, Boston, United States
- *Procession in Saint Mark's Square,* Tempera on canvas, 1496, Academy Gallery, Venice, Italy
- *Miracle of the Cross at the Bridge of Saint Lorenzo,* Tempera on canvas, 1500, Academy Gallery, Venice, Italy

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GIOVANNI Bellini

(1430–1516)
active in Venice

- Painter; the most celebrated artist of the Bellini family; one of the best-known artists in Venice
- Color and light were his primary means of expression; did beautiful landscapes
- Created a new world of liberated color; pre–Velázquez/Vermeer/Impressionism
- Trained by his father, Jacopo Bellini; greatly influenced by his brother-in-law, Mantegna
    - Where Mantegna is sharp, precise, and analytical, Bellini is lyrical and spacious
- Mastered the then-new oil on canvas technique started by Messina
- He was iconographic, inventive, and continued to learn from new ideas
- Nearly all the Venetian painters who became masters of the 1500s trained in his workshop; influenced Giorgione and Titian

Bellini

(continued)

NOTABLE WORKS:

- *Agony in the Garden*, Tempera on panel, 1459–65, National Gallery, London, United Kingdom
- *Saint Jerome in the Desert,* Oil on panel, 1480, Uffizi Gallery, Florence, Italy
- *The Ecstasy of Saint Francis*, Oil on panel, 1480, Frick Collection, New York, United States
- *Holy Allegory,* Oil on canvas, 1490–1500, Uffizi Gallery, Florence, Italy
- *Madonna of the Meadow,* Oil on panel, 1500–05, National Gallery, London, United Kingdom
- *Madonna Enthroned with Child and Saints,* Oil on panel, 1505, Church of San Zaccaria, Venice, Italy

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CARLO

Crivelli

(1430–1495)
active in Venice

- Painter; known for religious scenes
- Combined late Gothic decorative style and Renaissance techniques into highly individual style
- Had fondness for decoratively gilded backgrounds
- He was unique, with use of raised objects on his works such as jewels, armor, and modeled keys
- Use of trompe l'oeil often compared with Van der Weyden's Northern Renaissance style
- Influenced by Mantegna, favored tempera and fresco paintings despite popularity of oil in his lifetime
- Unlike contemporary Giovanni Bellini, he made works softer but clear and definite
- Faded from prominence after his death; enjoyed a brief return to popularity with the Pre-Raphaelites and faded again afterward
- Recent shows at the National Gallery in London (2014) and the Isabella Gardner Museum in Boston (2015) have renewed interest in his work

NOTABLE WORKS:

- *Saint George Slaying the Dragon*, Silver, gold, and tempera on panel, 1470, Isabella Gardner Museum, Boston, United States
- *Madonna of the Candle*, Oil on panel, 1488–90, Brera Gallery, Milan, Italy

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ANTONELLO

da Messina

also known as Antonello di Giovanni di Antonio or Antonello degli Antoni
(1430–1479)
active in Messina, Sicily

- Painter; changed the course of Italian painting from 1450 with true technique of oil painting
- Known for his bust portraits modeled after the Flemish type in three-fourths view
- Learned Northern techniques in Naples, an area artistically dominated by the Netherlands
- Influenced by Jan Van Eyck; master of the classic style created by Mantegna
- Known for clarity of form, brilliance of illumination,
- He had a gift for capturing his subjects' human emotion; his work emphasized inner psychology, representing feelings as complexly as any painters of the twentieth century

NOTABLE WORKS:

- *Saint Jerome in His Study,* Oil on panel, 1475, National Gallery, London, United Kingdom
- *Portrait of a Man,* Oil on panel, 1475–76, National Gallery, London, United Kingdom
- *Christ at the Column,* Oil on panel, 1476–78, Louvre Museum, Paris, France

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ANDREA

Mantegna

(1431–1506)
active in Padua

- Painter; pioneered oil painting from mid-career
- One of the great masters of Renaissance; son-in-law of Jacopo Bellini
- Sculptural style, influenced by Donatello and Giotto
- His atmosphere was crystal clear; the tiniest elements appear in great clarity
- Used tension and calm to create feelings of suspense and apprehension
- A great observer, he had an uncanny ability to place things in precise mathematical relationships
- Mastered the principles of Alberti; perspective and foreshortening previously unequaled
- He discovered and implemented the principle of the panoramic curve; this is seen in the curved screens used in cinemas today
- Went to muted colors in late style after 1490; these paintings are pale and lack his earlier force

NOTABLE WORKS:

- *St. Sebastian,* Tempera on panel, 1456–59, Kunsthistorisches Museum, Vienna, Austria

Mantegna

(continued)

- *Ascension of Christ, Adoration of the Magi, Circumcision of Christ* (triptych), Tempera on panel, 1462, Uffizi Gallery, Florence, Italy
- *The Lamentation over the Dead Christ,* Tempera on canvas, 1490, Brera Art Gallery, Milan, Italy

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ANTONIO
del Pollaiuolo

also known as Antonio di Jacopo d'Antonio Benci (1431–1498)
active in Florence

- Sculptor/Goldsmith/Painter/Engraver; known for mastery of the human figure in motion; influenced by sculptors of antiquity
- Possessed a detailed knowledge of human body from cadavers; some of his figures look flayed
- Imposed the strain on the muscles and bones by activity; this greatly influenced Rodin later
- Rendered beautiful portraits, especially profiles

NOTABLE WORKS:

- *Portrait of a Lady,* Tempera on panel, 1475, Uffizi Gallery, Florence, Italy
- *Hercules and the Hydra,* Tempera on panel, 1475, Uffizi Gallery, Florence, Italy

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ANDREA
del Verrocchio

(1435–1488)
active in Florence

- Sculptor/Painter; matched the range and ambition of Donatello, though his style was more refined
- Known for simple, grand, and solemn paintings in the tradition of Andrea del Castagno
- Taught and employed Leonardo da Vinci as his assistant
- His dynamic sculptural style would later inspire Bernini

NOTABLE WORKS:

- *Christ and Saint Thomas,* Bronze, 1467–83 Orsanmichele, Florence, Italy
- *Equestrian Monument of Colleoni,* Bronze, 1483–88, Campo Santi Giovanni e Paolo, Venice, Italy

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LUCA
Signorelli

also known as Luca d'Egidio di Ventura de' Signorelli or Luca da Cortona
(1441–1523)
active in Cortona

- Painter; achieved mastery of the nude surpassed only by Michelangelo, whom he influenced greatly
- Trained by Piero della Francesca; influenced by Pollaiuolo's bold figures and Leonardo da Vinci
- Admired the energy and an anatomic precision of Pollaiuolo's nudes and Perugino's forms
- Fascinated by the human body, movement, and sensitive handling of light

Signorelli

(continued)

NOTABLE WORKS:

- Decoration of San Brizio Chapel, Fresco Cycle, 1499–1504, Duomo di Orvieto, Orvieto, Italy
  - This fresco cycle depicting the end of the world was started by Fra Angelico in 1447

SANDRO
Botticelli

also known as Alessandro di Mariano di Vanni Filipepi (1445–1510) active in Florence

- Painter; master of multi-point perspective
- The late Renaissance standard for beauty and composition; known for fanciful style
- Withdrew from the world of reality into illusion and allegory; can be considered pre-Surrealism
- Paintings are very flat with no visible brush strokes; figures are drained of muscle and seem to float
- At end of life, he fell from favor as his work became too linear; later returned to prominence by the Pre-Raphaelites

NOTABLE WORKS:

- *Primavera,* Tempera on panel, 1477–82, Uffizi Gallery, Florence, Italy
- *Portrait of a Youth, T*empera on panel, 1482–85, National Gallery of Art, Washington, D.C., United States
- *The Birth of Venus,* Tempera on canvas, 1484–86, Uffizi Gallery, Florence, Italy

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DOMENICO
Ghirlandaio

also known as Domenico di Tommaso Bigordi (1449–1494) active in Florence

- Painter; known for integrating portraits of contemporary people into religious scenes
- This made him very popular with patrons
- Opposite of Botticelli and Lippi; in the line of Masaccio, Castagno, and Fra Angelico
- Had a fresh and consistent color sense
- His attention to surface texture and facial detail is unsurpassed in his era; rendered the human figure with delicate character analysis
- His most famous pupil was Michelangelo

NOTABLE WORKS:

- *Last Supper,* Fresco, 1480, Cenacolo di Ognissanti, Florence, Italy
- *Calling of St. Peter and Andrew,* Fresco, 1481–82, Sistine Chapel, The Vatican, Rome
- *An Old man and His Grandson,* Tempera on panel, 1490, Louvre Museum, Paris, France

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PIETRO

Perugino

also known as Pietro Vannucci
(1450–1523)
active in Perugia

- Painter; fine portrait painter and master of spatial composition; organized open space emotionally, not rationally, which became a hallmark of his style
- Taught by Piero della Francesca
- The harmony and clarity of his work, as well as idealized physical types, had enormous influence on his pupil Raphael
- Completed frescos at the Sistine Chapel with many of his contemporaries, including Botticelli
- Brought his home city of Perugia from obscurity to influence

NOTABLE WORKS:

- *The Delivery of the Keys*, Fresco, 1482, Sistine Chapel, The Vatican, Rome
- Decoration of the Collegio del Cambio, Fresco cycle, 1497–1500, Collegio del Cambio, Perugia, Italy

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LEONARDO

da Vinci

(1452–1519)
active in Vinci

- Artist/Engineer/Scientist; made innovations on the conviction that art and science were intertwined
- A great observer; not even the smallest things were neglected in his drawings
- Believed the eye was the superior organ and eyesight should not be subordinate to text or philosophy
- Reversed traditional role of light and dark; developed a soft, misty style called *sfumato*
- Studied the human body, including cadavers; drew with grace and without exaggeration
- Works are characterized by a rhythmic flow and dynamic relationship of moving parts
- His compositions were systematic expositions of his psychological theory
- Recent fame includes sale of *Salvator Mundi* to a Saudi prince in 2018 for 450 million, a world record
- A newly discovered volume of Leonardo's journals written a few months before his death in 1519; based on his drawings he predicted the following:
  - Buildings of enormous height made of glass, seemingly unsupported by stone or brick
  - Far above these buildings soar flying machines carrying people and goods
  - The inventor of these machines has created self-propelling carriages without human supervision
- It would please him that many of his ideas have been brought to completion using materials and methods unknown in his times, including a flying machine held aloft by rotating wings,

da Vinci

(continued)

an apparatus by which man can breathe underwater, and that his paintings afford much satisfaction to mankind

- Musée de Louvre staged an unprecedented blockbuster exhibition of the greatest amount of Leonardo's paintings and drawings ever shown, opened October 25, 2019, on the occasion of his 500th anniversary, which will challenge some of the notions that have come to shape our thinking of Leonardo's style and approach. This was a very different and scholarly exhibition.

NOTABLE WORKS:

- *Annunciation*, Oil and tempera on panel, 1472–75, Uffizi Gallery, Florence, Italy
- *Ginevra de' Benci* [obverse], Oil on panel, 1474–78, National Gallery of Art, Washington, D.C., United States
- *The Virgin of the Rocks*, Oil on panel, 1483–86, Louvre Museum, Paris, France
- *The Last Supper*, Tempera and gesso mural, 1495–98, Santa Maria della Grazie, Milan, Italy
    - *The Last Supper* has been heavily damaged by humidity, time, and war; underwent a major restoration from 1978–1999 and its unveiling was a source of public outrage
- *Salvator Mundi*, Oil on panel, 1500, Abu Dhabi Department of Culture and Tourism for Louvre Abu Dhabi, purchased from Christie's in 2017 for $450 million by Mohammad bin Salman
- *Mona Lisa*, Oil on panel, 1503–17, Louvre Museum, Paris, France

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Pintoricchio

also known as Sordicchio, Bernardino or Benetto di Betto
(1454–1513)
active in Perugia

- Painter; created colorful, beautiful scenes that were sweet and elegant
- Strongly influenced by his teacher Perugino but lacked his lucidity of design
- Excelled at decoration; assigned to decorate the Sistine Chapel in Rome

NOTABLE WORKS:

- Decoration of Piccolomini Library, Fresco Cycle, 1502–09, Duomo of Siena, Siena, Italy

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FILIPPINO
Lippi

(1457–1504)
active in Florence

- Painter; used elements of the grotesque and artifacts of antiquity
- Overshadowed by Botticelli in his time, worked as an assistant in his workshop
- Influenced by early contact with the work of Masaccio

Lippi

(continued)

- Influenced by Leonardo de Vinci to abandon resolute linear clarity for soft *sfumato*
- His works are systematic expositions of his psychological theories
- Developed a floating, anti-monumental style in his paintings

NOTABLE WORKS:

- *Tarquinia Madonna*, Tempera on panel, 1437, National Gallery of Ancient Art, Rome, Italy
- *Exorcism of the Demon in the Temple of Mars*, Fresco, Santa Maria Novella, Florence, Italy

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Michelangelo

full name Michelangelo di Lodovico Buonarroti Simoni
(1475–1564)
active in Florence

- Sculptor/Painter/Architect/Poet; the dominant personality of High Renaissance; produced works for 75 years; one of the artists that shaped Mannerism in his late years
- He was a student of Ghirlandaio; made drawings of figures by Giotto and Masaccio while in school at Medici Gardens
- Highly interested in movement of the human body; his famous David is the symbol of the period
- Famously said he carved inward until he liberated the figure from the marble
- His patron Lorenzo de Medici a member of the political dynasty who ruled Florence for most of Michelangelo's life; Lorenzo commissioned many of Michelangelo's most famous works

NOTABLE WORKS:

- *The Pietà*, Marble, 1498–9, St. Peter's Basilica, Rome
- *Dondi Tondo*, Oil and tempera on panel, 1507, Uffizi Gallery, Florence, Italy
- *Moses*, Marble, 1513–5, St. Peter's Basilica, Rome
- *The Creation of Adam*, Fresco, 1512, Sistine Chapel, The Vatican, Rome
- *Last Judgment*, Fresco, 1536–41, Sistine Chapel, The Vatican, Rome

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Giorgione

also known as Giorgio Barbarelli da Castelfranco
(1477–1510)
active in Venice

- Painter; one of the first painters to subordinate subject matter to the evocation of mood
- Explored the moods of nature in a new way with a variety of innovative styles
- Pupil of Giovanni Bellini and teacher of Titian
- Specialized in work for private collectors rather than public or ecclesiastical patrons
- Created a dreamy, romantic portrait style that became very popular in Venice

Giorgione

(continued)

- His work continued to have a powerful influence on the Venetian school and beyond after his death

NOTABLE WORKS:

- *The Tempest*, Oil on canvas, 1508, Academy Gallery, Venice, Italy
- *The Three Philosophers*, Oil on canvas, 1509, Kunsthistorisches Museum, Vienna, Austria
- *Sleeping Venus*, Oil on canvas, 1510 Gemäldegalerie, Dresden, Germany

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Il Sodoma

also known as Giovanni Antonio Bazzi
(1477–1549)
active in Siena

- Painter; known for frescoes and easel paintings
- Works noted for incongruous juxtapositions and a general air of incoordination
- Possessed charm and flair for decoration and pre-Mannerist style
- His lifestyle was controversial; though married, he appeared to be intimate with many of the boys around him.

NOTABLE WORKS:

- *Marriage Alexander and Roxane*, Fresco, 1511–12, Villa Farnesina, Rome, Italy
- *Saint Sebastian*, Oil on canvas, 1525, Palatina Gallery, Florence, Italy

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Raphael

full name Raffaello Sanzio da Urbino
(1483–1520)
active in Urbino

- Painter/Architect; known for his remarkable integration of form, space, balance, and proportion
- His work represented the perfect expression of the High Renaissance due to high idealism
- Learned as pupil of Perugino but far surpassed him in fluidity and grace
- Paints his figures with serenity, a sense of inner integrity, and as healthy human beings
- His talent for synthesis allowed him to merge the qualities of Leonardo and Michelangelo
- He was not an innovator; the total opposite of Michelangelo; the two were natural antagonists
- One of the greatest influences on subsequent artists in history, especially on Bernini
- His early death at 37 threw the entire papal court into grief

Raphael

(continued)

NOTABLE WORKS:

- *Madonna of the Goldfinch,* Oil on panel, 1505–06, Uffizi Gallery, Florence, Italy
- *La Belle Jardinière,* Oil on panel, 1507, Louvre Museum, Paris, France
- *The Deposition,* Oil on panel, 1507, Borghese, Rome, Italy
- *The School of Athens,* Fresco, 1509–11, The Vatican, Rome

DOMENICO di Pace Beccafumi

(1485–1551)
active in Siena

- Painter/Sculptor/Printmaker; combined new ideas with bright and decorative coloring of Sienese tradition
- Considered the outstanding Sienese Mannerist; aware of the work of Michelangelo and Raphael
- Used diaphanous colors, shadows, and luminous mist to transform substance into illusion
- Works noted for their sense of fantasy and striking effects of light
- Ranks almost with Pontormo in imaginative breadth and sensitivity; annihilates space

NOTABLE WORKS:

- *Stigmatization of St. Catherine of Siena,* Oil on wood, 1515, Pinacoteca Nazionale, Siena, Italy
- *Birth of the Virgin,* Oil on wood, 1543, Academia, Siena, Italy

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JACOPO Sansovino

also known as Jacopo Tatti
(1486–1570)
active in Florence

- Sculptor/Architect; orchestrated the renewal of the political center of Venice
- Established the All'antica style with his sculptures and architecture
- Mastered allegorical relief forms; known for bronze relief *Allegory of Redemption*
- Influenced by Michelangelo and Raphael; admired and studied Donatello

NOTABLE WORKS:

- *Saint Anthony Revives a Drowned Woman,* Marble relief, 1534, Saint Anthony's Basilica, Padua, Italy
- *Statue of Thomas Rangone,* Bronze, 1554, Church San Zulian Venice, Italy
- Library of San Marco and Zecca, 1537–88, Piazza San Marco, Venice, Italy

ANDREA del Sarto

(1486–1530)
active in Florence

- Painter/Architect; one of the finest draftsmen of the era; drew from a strong architectural background
- Painted with great passion, yearning, and melancholy, but not relatable to the style of the era
- After the masters of High Renaissance, he filled the vacuum and avoided Mannerist crisis
- Approached Raphael in grandeur and gracefulness; adapted Leonardo da Vinci's *sfumato* to a livelier and warmer range of colors
- Worked briefly in France in the court of Francis I
- His use of light and shadow later influenced Rembrandt
- His teacher was Piero di Cosimo; Sarto later taught Pontormo and Giorgio Vasari

NOTABLE WORKS:

- *Birth of the Virgin*, Fresco, 1514, Santissima Annunziata, Florence, Italy
- *Madonna of the Harpies*, Oil on wood, 1517, Uffizi Gallery, Florence, Italy
- *Annunciation*, Oil on wood, 1528, Palazzo Pitti, Florence, Italy

Titian

also known as Tiziano Vecellio
(approximately 1488–1576)
active in Venice

- Painter; the most important of the Venetian school in the sixteenth century; active 75 years
- Produced splendid religious, mythological, and portrait paintings
- Trained first at the studio of Giovanni Bellini, then with Giorgione (two different styles)
- His style evolved from a fusion of Bellini's lyricism, Giorgione's poetics, and his own worldliness
- Invented a new kind of brushwork; moved away from exact description, toward perception of light with unsurpassed movement, richness of color, and expression of feeling; this new freedom led Western painting beyond the Renaissance
- Made great use of veiling; as many as 30 to 40 glazes, creating beautiful illumination
- Used the diagonal to break up traditional symmetry of compositions; this was seen again much later in the work of Matisse
- Frequently silhouetted dark forms against a light background
- Produced his best works after age 40 (1525)
- Shifted his style to a more meditative and restrained manner after his wife's death in 1530
- Appointed court painter in Bologna in 1533; painted famous portrait of Charles V, now in the Prado

Titian

(continued)

- His career spanned the Renaissance and Mannerism; had enormous effect on both movements
- Titian's influence on later artists has been profound; widely considered one of the best in the world

NOTABLE WORKS:

- *Sacred and Profane Love,* Oil on canvas, 1514, Borghese Gallery, Rome, Italy
- *Venus of Urbino,* Oil on canvas, 1534, Uffizi Gallery, Florence, Italy
- *Danaë,* Oil on canvas, 1544–46, Capodimonte Museum, Naples, Italy
- *Pope Paul III and His Nephews,* Oil on canvas, 1545–46, Capodimonte Museum, Naples, Italy
- Completed the *Poesie* series of seven erotic mythological subjects for King Philip II (1551–75):
    - *Danaë, Venus, and Adonis,* Oil on canvas, 1551–53 Prado Museum, Madrid, Spain
    - *Perseus and Andromeda,* Oil on canvas, 1556, Wallace Collection, London, United Kingdom
    - *Diana and Actaeon,* Oil on canvas, 1556–59, National Gallery, Edinburgh, United Kingdom
    - *Diana and Callisto,* Oil on canvas, 1556–59, National Gallery, Edinburgh, United Kingdom
    - *Death of Actaeon,* Oil on canvas, 1559–75, National Gallery, London, United Kingdom
    - *The Rape of Europa,* Oil on canvas, 1561–62 Isabella Gardner Museum, Boston, United States
    - *Pietà,* Oil on canvas, 1575, Academy Gallery, Venice, Italy (completed after his death)

Correggio

also known as Antonio Allegri da Correggio
(1494–1534)
active in Parma

- Painter; focused on atmosphere and emotions instead formal principles to unify of his composition
- Created a style of sentimental elegance and allure with soft *sfumato* and gestures of captivating charm
- Created works of unquestionable sweetness and love; he inspired Rubens and Bernini
- Developed touching eroticism and sensual works; deeply influenced by Leonardo da Vinci
- Developed illusionists concepts further than Mantegna, depicting scenes as if they were taking place
- His sensuous anthologies, the series of *Loves of Jupiter,* foreshadowed Rococo artists such as Boucher

Correggio

(continued)

NOTABLE WORKS:

- *Juniper and Lo*, Oil on canvas, 1531–32, Kunsthistorisches Museum, Vienna, Austria
- *Assumption of Virgin*, Fresco, 1526–30, Cathedral Dome, Parma, Italy

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Il Rosso

also known as Rosso Fiorentino, born Giovanni Battista di Jacopo
(1494–1540)
active in Florence

- Painter; introduced the Florentine style of painting to France
- Trained in the studio of Andrea del Sarto alongside Pontormo
- Moved to Rome 1523; exposure to Raphael and Michelangelo resulted in realignment of his style
- Moved to France 1527 court of Francis I, becoming lead artist in new Chateau Fontainebleau
- Reputation fell out of favor, along with other stylized late Mannerists, with the rise of naturalism but was later restored
- Differed from his contemporaries' use of realism, especially in facial expression where Rosso's figures are simplified and controlled

NOTABLE WORKS:

- *Deposition from the Cross*, Oil on wood, 1521, Pinacoteca Comunale di Volterra, Volterra, Italy
    - This piece shows his unique style, depicting figures in contorted motion; the subjects appear haggard and thin, but with considerable power
- *Moses Defending the Daughters of Jethro,* Oil on canvas, 1523, Uffizi Gallery, Florence, Italy

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JACOPO
Pontormo

(1494–1557)
active in Florence

- Painter; primarily known for religious subject matter
- Expressed forms of disturbing beauty; opened a world of fantasy, perverseness, poetry, and torment not previously seen in the Florentine Renaissance style
- Orphaned at a young age, he was moved through many apprenticeships, including with Andrea del Sarto and Leonardo de Vinci
- Broke with High Renaissance and pushed to the Mannerists' crisis; haunted faces and elongated bodies were typical markers of his style
- At mid-career, his paintings became morose, warped, and strange
- Was a major influence on pupil and adopted son Bronzino

Pontormo

(continued)

NOTABLE WORKS:

- *Joseph with Jacob in Egypt*, Oil on wood, 1518, National Gallery, London, United Kingdom
- *The Supper at Emmaus*, Oil on canvas, 1525, Uffizi Gallery, Florence, Italy
- *The Deposition*, Tempera on wood, 1525–8, Church of Santa Felicita, Florence, Italy

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BENVENUTO

Cellini

(1500–1571)
active in Florence

- Sculptor/Goldsmith/Metalworker/Musician/Soldier; devoted to the tradition of Michelangelo
- Proud of his skill and independence; emphasized beauty
- Created elegant figures with elongated, smooth, and languid forms similar to Parmigianino
- His objects are often reproduced in today's boutique world
- Popular with clergy despite being a suspect in several homicides

NOTABLE WORKS:

- *Apollo and Hyacinth*, Marble, approximately 1540, National Museum of Bargello, Florence, Italy
- *Narcissus*, Marble, approximately 1540, National Museum of Bargello, Florence, Italy
- *Nymph of Fontainebleau*, Bronze, 1542, Louvre Museum, Paris, France
- *Perseus with the Head of Medusa*, Bronze, 1545–54, Loggia dei Lanzi, Piazza della Signoria, Florence, Italy

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AGNOLO

Bronzino

born Agnolo di Cosimo
(1503–1572)
active in Florence

- Painter/Poet; pupil and adopted son of Pontormo
- Transformed the work of Pontormo and Parmigianino into cool perfection
- Excelled as a portraitist; his works were cultured and unemotionally analytical
- His portraits were unique because they conveyed a sense of near-insolent assurance
- A court painter to Cosimo I de Medici, his work influenced the course of European court portraiture

NOTABLE WORKS:

- *An Allegory with Venus and Cupid*, Oil on wood, 1545, National Gallery, London, United Kingdom
  - This work shows Bronzino's skill with the nude, conveying strong eroticism under the pretext of a moralizing allegory
- *Eleanor of Toledo with Her Son*, Oil on panel, 1545, Uffizi Gallery, Florence, Italy

Parmigianino

born Girolamo Francesco Maria Mazzola
(1503–1540)
active in Parma

- Painter; a Mannerist with exquisite draftsmanship
- Credited with inventing etching; one of the first artists to engrave his own work
- Made use of exaggeration toward the ends of sensual and erotic statement; expressed the hidden sensuality of the mid–sixteenth century
- Developed the illusionistic concept, used by Mantegna, of depicting a scene as if it were taking place in the same space as the viewer
- His work become grander and more graceful under the influence of Raphael and Michelangelo

NOTABLE WORKS:

- *Self Portrait in a Convex Mirror,* Oil on panel, 1524, Kunsthistorisches Museum, Vienna, Austria
- *The Madonna of the Long Neck,* Oil on wood, 1525–30, Uffizi Gallery, Florence, Italy
- *Madonna of San Zaccaria,* Oil on panel, 1533, Uffizi Gallery, Florence, Italy
- *Cupid Carving His Bow,* Oil on panel, 1533–35, Kunsthistorisches Museum, Vienna, Austria

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ANDREA Palladio

(1508–1580)
active in Venice

- Architect; the most celebrated architect of North Italy and the only one to achieve universal status
- Designed in a new, stronger version of Renaissance style
- His students turned Vicenza into one of the most beautiful architectural cities in Italy
- The influence of his Palladian arches carried the Greek-Roman concept further; these graceful, strong, and esthetically beautiful structural and decorative elements are prevalent in modern architecture

NOTABLE WORKS:

- Basilica Palladio (building), approximately fifteenth century, Palazzo della Ragione, Vicenza, Italy
    - Remodeled by Palladio starting in 1546, completed 34 years after his death in 1614
- *Villa Capra "La Rotonda"* (building), 1567–1605, Vicenza, Italy
    - The "Villa Rotunda" set the standard in the history of architecture for residential motif organized around the idea of 4 porticoes (one for each cardinal point of the compass) that radiate outward from a central dome which is unique at this time

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GIORGIO Vasari

(1511–1574)
active in Arezzo

- Painter/Architect/Biographer; known for his great book *Lives of the Artists*
- Wrote extensively about philosophy of art, art history, with a strong belief in its humanism
- Gathered together an enormous amount of invaluable information and presented it in a lively style
- Partial to his favorites; his colorful writings and quantitative judgements have stood the test of time
- His painting was overshadowed by his design/décor of the Uffizi and Palazzo Vecchio interiors
- One of the most prolific decorators of his period, though now regarded as inbred and Mannerist

NOTABLE WORKS:

- *Perseus and Andromeda*, Oil on slate, 1570–72, Palazzo Vecchio, Florence, Italy
- *The Last Judgement (inner dome decoration)*, Fresco, 1572–79, Duomo, Florence, Italy

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Tintoretto

born Jacopo Comin
(1518–1594)
active in Venice

- Painter; known for groundbreaking, bold brushwork
- Studied briefly with Titian; ejected due to his impetuosity and speed
- His art is one of rapid action and passionate emotion
- Used wide brush, brushstroke and Alberti proportion grid system, which allowed him great speed
- Used more somber and mystical colors than Titian and others of the same time period
- Great portraitist; did quick work with his pictorial shorthand
- Figures tend to look ghostly due to his light on dark technique, pre-Caravaggio and Rembrandt
- Late works matured by 1539 into a traditional Venetian composition manner with figures parallel to the picture plane and unlinked from strong movement or arrangement variations

NOTABLE WORKS:

- *Miracle of the Slave*, Oil on canvas, 1548, Academy Gallery, Venice, Italy
- *Christ before Pilate*, Oil on canvas, 1566–67, Scuola Grande di San Rocco, Venice, Italy
- *The Worship of the Golden Calf*, Oil on canvas, 1594, National Gallery of Art, Washington, D.C., United States

PAOLO

Veronese

born Paolo Caliari
(1528–1588)
active in Verona

- Painter; linked the Mannerist style to the upcoming Baroque style
- Emphasized the material splendors in the golden age of Venice: food, drink, settings, costumes, love, and healthy people living good lives
- Used symmetrical composition style of the High Renaissance inspired by Michelangelo and Raphael
- Worked from a layer of bright underpaint; this gave him his ground color and allowed him to see exact color relationships and increase speed and simplification
- Considered one of the greatest of all decorative artists; delighted in painting pageant-like scenes
- Inspired Tiepolo, who led the second great flowering of decorative painting after Veronese's death

NOTABLE WORKS:

- *Feast in the House of Levi*, Oil on canvas, 1573, Accademia
- *Triumph of Venice*, Oil on canvas, 1585, Doge's' Palace, Venice, Italy
- *The Wedding at Cana*, Oil on canvas, Louvre Museum, Paris, France

Giambologna

also known as Jean Boulogne
(1529–1608)
active in Flanders, expatriate of Bologna

- Sculptor; known for his work in bronze and marble
- Marked the transition from Italian Late Renaissance to European Baroque
- Developed his style by studying classical Roman works, especially the Hellenistic style, and contemporaries like Michelangelo
- His freedom of invention and skill in execution far surpassed his contemporaries
- His new pictorial treatment of pulsating human flesh, flashing eyes, silky hair, mastery of complex action, and twisting poses directly influenced Gian Lorenzo Bernini and Alessandro Algardi
- Taught Adriaen de Vries and Pietro Francavilla

NOTABLE WORKS:

- *Rape of the Sabine Women*, Marble, 1581–83, Loggia dei Lanzi, Florence, Italy
- *Mercury*, Bronze, 1580, National Museum of Bargello, Florence, Italy
- *Samson Slaying a Philistine*, Marble, 1560–62, Victoria and Albert Museum, London, United Kingdom
- *Fountain of Neptune* (figures), Bronze, 1563–66, Piazza Maggiore, Bologna, Italy

SOFONISBA Anguissola

(1532–1625)
active in Cremona
(Milan)

- Painter; a great portraitist known for directness, penetration of character, and pictorial skill
- Came from a family of six sisters, all of whom were painters
- Invented a new type of group portraiture in which sitters are shown in lively activity
- Used delicate brushwork that delineated the nuances of faces and fabrics
- Traveled to Rome in her youth; was introduced to Michelangelo, who immediately recognized her skill
- Traveled to Spain to tutor Queen Elizabeth of Valois (1554–68); later became a court painter for King Philip II
- She died at 93 and was the first woman to become an internationally recognized painter

NOTABLE WORKS:

- *Portrait of the Artist's Sisters Playing Chess*, Oil on canvas, 1555, National Museum, Poznań, Poland
- *Self-Portrait at the Easel,* Oil on canvas, 1556, Łańcut Castle Museum, Łańcut, Poland

El Greco

born Domenikos
Theotokopoulos
(1541–1614)
born in Crete
active in Spain

- Painter/Sculptor/Architect; the last and most famous Mannerist painter
- Known for elongating figures into flame-like forms; used cold, eerie colors and created a feeling of mysticism
- Pioneered Spanish psychological portraiture; portraits were riveting, generally depicted with intelligent, soulful eyes and attenuated, graceful necks
- Absorbed the works Titian and Tintoretto upon arriving in Venice in 1560
- Utilized elements of Byzantine icon painting combined with the style of the Venetian School
- Spanish painting was too provincial to affect him as his style already formed prior to Toledo

NOTABLE WORKS:

- *Purification of the Temple*, 1571–76, Oil on canvas, Minneapolis Institute of the Arts, Minnesota, United States
- *Burial of Count Orgaz,* Oil on canvas, 1586–88, Santo Tome, Toledo, Spain
- *Agony in the Garden,* Oil on canvas, approximately 1590–95, Toledo Museum of Art, Toledo, Spain

ANNIBALE
Carracci

(1560–1609)
active in Bologna

- Painter; the more famous of two brothers active in Bologna
- Anti-Mannerist; based on Northern Italian and Venetian school; recovered the High Renaissance techniques and traditions moving toward the Baroque style
- Called to Rome in 1594 by Cardinal Odoardo Farnese to decorate a gallery in his family palace, which has been ranked alongside Sistine Ceiling and Raphael's frescoes in Vatican
- He did elaborate preparatory work (hundreds of drawings for Farnese Palace) that became accepted as a fundamental part of composing any historical painting
- Later in his career he felt he must return to nature; is regarded as the father of the ideal landscape
- Had a less formal side that came out in caricatures; he is generally credited with inventing the form
- He influenced Bernini, Rubens, and Poussin

NOTABLE WORKS:

- Ceiling fresco in Farnese Palace 1597–1602, Palazzo Farnese, Rome, Italy
- *Domine, Quo Vadis?*, Oil on panel, 1601–02, National Gallery, London, United Kingdom
- *The Flight into Egypt*, Oil on canvas, 1603, Galleria Doria Pamphilj, Rome, Italy

Chapter 2 Artists of the North Late Gothic and Renaissance (1400–1550)

Artists in this Chapter

NETHERLANDISH AND FLEMISH ARTISTS

ROBERT CAMPIN (1378–1444), active in Tournai, Flanders

JAN VAN EYCK (before 1390–1440), active in Lille and Bruges, Flanders

ROGIER VAN DER WEYDEN (1399–1464), active in Tournai and Brussels, Flanders

HUGO VAN DER GOES (approximately 1430–1482), active in Hertogenbosch, Flanders

HIERONYMUS BOSCH born Jerome van Aken (1450–1516), active in Flanders

JAN GOSSAERT also known as Jan Mabuse (1478–1532), active in Maubeuge, Flanders

PIETER BRUEGEL THE ELDER (approximately 1525–1569), active in Antwerp and Brussels, Flanders

GERMAN ARTISTS

MATHIAS GRÜNEWALD born Mathis Gothardt Neithardt (approx. 1470–1528), active in Mainz, Germany

ALBRECHT DÜRER (1471–1528), active in Nuremberg, Germany

LUCAS CRANACH THE ELDER (1472–1553), active in Kronacht and Wittenberg, Germany

ALBRECHT ALTDORFER (1480–1538), active in Regensburg, Germany

HANS BALDUNG GRIEN (1484–1545), active in Strasbourg, Germany

HANS HOLBEIN THE YOUNGER (1497–1543), active in Augsburg, Germany

NETHERLANDISH AND FLEMISH ARTISTS

ROBERT
Campin

(1378–1444)
active in Tournai, Flanders

- Painter; started the first phase of the pictorial revolution in Flanders
- Known as the "Master of Flemalle"; he did not sign his works, which makes attribution difficult
- His work was a radical break with the International Style of the Gothic period due to realistic details painted from direct observation
- Produced paintings of everyday life that tried to project the truth with down-to-earth naturalism
- Work still had the medieval decorative gold background and many motifs seen in illuminated manuscripts, also included sculptural influence of Claus Sluter, especially in the folds of fabric
- Adopted the use of oil-based colors instead of the typical egg tempera of the time period
- He and Jan Van Eyck were founders of the Netherlandish School

NOTABLE WORKS:

- *The Nativity*, Oil on wood, 1420–25, Musée des Beaux-Arts, Dijon, France
- *Betrothal of the Virgin*, Oil on wood, 1420–30, Prado Museum, Madrid, Spain
- *Annunciation Triptych (Merode Altarpiece)*, Oil on wood, 1427–32, Metropolitan Museum, New York, United States
- *Triptych of Heinrich von Werl (two surviving panels)*, Oil on wood, 1438, Prado Museum, Madrid, Spain

JAN
van Eyck

(before 1390–1440)
active in Lille and Bruges, Flanders

- Painter; most celebrated artist of the Netherlandish School and known throughout Europe
- Full range of work but primarily religious, portraits, figures in glowing naturalism
- Superb mastery light, space, detail, and texture; brought oil painting to a peak
- Mastered technique of opaque and transparent layers (glazes) of paint for soft glow
- Court painter to Philip the Good, Duke of Burgundy, from 1425–9; Philip used him as diplomat too
- Achieved great fame for *Ghent Altarpiece, Adoration of the Mystic Lamb* (1432)
- His glowing effects of color have never been surpassed

van Eyck

(continued)

- Ran a successful workshop; his brother Lambert Van Eyck took over after his death

NOTABLE WORKS:

- *Adoration of the Mystic Lamb* (*Ghent Altarpiece*, 20 panels), Oil on wood, 1432, Saint Bavo Cathedral, Ghent, Belgium
- *Portrait of a Man*, Oil on wood, 1433, National Gallery, London, United Kingdom
- *Portrait of Giovanni Arnolfini and His Wife*, Oil on wood 1434, National Gallery, London, United Kingdom
- *The Virgin of Chancellor Rolin*, Oil on wood, 1435, Louvre Museum, Paris, France
- *The Crucifixion* and *The Last Judgment*, Oil on canvas (transferred from panel), 1440–41, Metropolitan Museum of Art, New York, United States

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ROGIER
van der Weyden

(1399–1464)
active in Tournai and Brussels, Flanders

- Painter; the leading Netherlandish painter mid-fifteenth century
- A master of depicting human emotions; his portraits were serene and aristocratic and were much imitated
  - He was widely known through Europe; his work was exported to Italy and Spain
- Developed a spiritually expressive style, leading to works of great refinement
- Entered workshop of Robert Campin in early mid-career, 1427
- Eclipsed Jan Van Eyck in popularity in his lifetime; reputation later faded as it was hard to document work and distinguish style from Campin

NOTABLE WORKS:

- *The Mary Altarpiece (The Miraflores Altarpiece)*, Oil on wood, 1430, Staatliche Museen, Berlin, Germany
- *Descent from the Cross (The Deposition)*, Oil on wood, 1435, Prado Museum, Madrid, Spain

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HUGO
van der Goes

(approx. 1430–1482)
active in Hertogenbosch, Flanders

- Painter; the greatest Netherlandish painter in the second half of the fifteenth century
- A dynamic disciple of Rogier van der Weyden; was especially admired by the Italians
- Great sense of spatial depth and keen observer of psychological penetration
- Made effective use of change of scale in his pictorial creations

van der Goes

(continued)

- Possessed the skill to combine grandeur of conception with keen observation and remarkable psychological penetration in the depiction of individual figures
- Had great influence on Italian painters with his masterful use of oil technique

NOTABLE WORKS:

- *Portinari Altarpiece* (triptych), Oil on canvas, 1476–79, Uffizi Gallery, Florence, Italy
- *Death of the Virgin*, Oil on wood, 1480, Groeninge Museum, Bruges, Belgium

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HIERONYMUS
Bosch

born Jerome van Aken
(1450–1516)
active in Flanders

- Painter; known for his totally unconventional style; works were based on turbulent, grotesque fantasy
- Paintings are easily recognized by fantasy elements: half human, half animal combinations and demons
- He is considered a forerunner to Surrealism and forever linked to diabolical painting
- Haunting beauty of his work derives from his glowing color
- He was an outstanding draftsman

NOTABLE WORKS:

- *Christ Mocked (Crowning with Thorns)*, Oil on wood, 1495–1500, National Gallery, London, United Kingdom
- *The Garden of Earthly Delights* (triptych), 1500, Oil on wood, Prado Museum, Madrid, Spain
- *The Haywain* (triptych), 1501, Oil on wood, Prado Museum, Madrid, Spain

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JAN
Gossaert

also known as Jan Mabuse
(1478–1532)
active in Maubeuge, Flanders

- Painter/Architect/Engineer; heralded as the greatest of the Romanist artists
- Revolutionized Flemish painting imbuing work with muscular monumentality and sensuality
- First to bring method of representing nudes and mythologies from Italy to the Netherlands
- Went with Philip of Burgundy to Rome 1508 and was greatly impressed but viewed through Northern eyes; afterward he transitioned somewhat from International Gothic style toward Mannerism
- Work before the journey to Rome was in the style of Hugo van der Goes and Rogier van der Weyden
- Continued to work for Philip the Good and his relatives until his death

Gossaert

(continued)

NOTABLE WORKS:

- *Neptune and Amphitrite,* Oil on wood, 1516, Staatliche Museen, Berlin, Germany
- *Danae,* Oil on wood, 1527, Alte Pinakothek, Munich, Germany

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PIETER

Bruegel the Elder

(approximately 1525–1569)
active in Antwerp and Brussels, Flanders

- Painter; known for vigorous landscapes and witty depictions of peasant life and folk customs
- Considered the greatest Netherlandish painter and draftsman of the sixteenth century
- Exposed to techniques from Italy and Turkey through Pieter Coecke van Aelst, the master artist he apprenticed under; later made journeys to Italy himself
- Learned distemper painting technique (watercolor/tempera on canvas) from his wife, Mayken Coecke
- She was also an artist and the daughter of his teacher
- Cross-bred painting techniques of North and South Italy like no other in sixteenth century
- Considerably influenced by Bosch, he was fond of painting weird subjects
- Designed engravings of the Seven Deadly Sins and the Seven Virtues, which became famous
- It is only in the late nineteenth and twentieth century he became recognized

NOTABLE WORKS:

- *Hunters in the Snow,* Oil on wood, 1565, Kunsthistorisches Museum, Vienna, Austria
- *Elder Peasant Wedding,* Oil on wood 1567, Kunsthistorisches Museum, Vienna, Austria
- *Blind Leading the Blind,* Distemper on linen, 1568, Museo di Capodimonte, Naples, Italy

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GERMAN ARTISTS

MATHIAS

Grünewald

born Mathis Gothardt Neithardt
(approximately 1470–1528)
active in Mainz, Germany

- Painter/Draftsman; known for religious scenes with strong medieval style
- Fixated on Crucifixions; court painter to two successive archbishops of Mainz
- He expressed Late Gothic style in a uniquely intense and individual manner
- The greatest of Dürer's contemporaries; his work was a total contrast
- It wasn't until early twentieth century that his work aroused widespread interest

Grünewald

(continued)

- The end of his career was marked by a decline in fortune and then death by plague

NOTABLE WORKS:

- *Crucifixion*, Oil on wood 1501, Öffentliche Kunstsammlung, Basel, Switzerland
- *Crucifixion*, Oil on wood 1502, National Gallery of Art, Washington, D.C., United States
- *Isenheim Altarpiece*, Oil on wood 1512–16, Musée Unterlinden, Colmar, France

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ALBRECHT Dürer

(1471–1528)
active in Nuremberg, Germany

- Painter/Printmaker; considered the greatest German artist of the Renaissance period
- Internationally renowned printmaker; exercised an enormous influence on sixteenth-century art
- Apprenticed at 15 and later visited Italy; influenced by Mantegna and Giovanni Bellini
- Studied the Italian Renaissance artists and believed in perfect proportion
- Hired by Holy Roman Emperor Maximilian I in 1512; completed a number of commissions
- Achieved a mastery of line that has never been surpassed; fame rested on graphic works

NOTABLE WORKS:

- *The Four Horsemen*, Woodcut, 1498, Metropolitan Museum, New York, United States
- *Self Portrait*, Oil on wood, 1500, Alte Pinakothek, Munich, Germany
- *The Fall of Man (Adam and Eve)*, Engraving, 1504, Museum of Fine Arts, Boston, United States
- *Adoration of the Trinity*, Oil on wood 1509–11, Kunsthistorisches Museum, Vienna, Austria
- *Knight, Death, and the Devil*, Engraving, 1513, Metropolitan Museum, New York, United States
- *Melancholia*, Engraving, 1514, National Gallery of Art, Washington, D.C., United States
- *The Four Apostles* (diptych), Oil on wood 1526, Alte Pinakothek, Munich, Germany

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LUCAS

Cranach the Elder

(1472–1553)
active in Kronacht and Wittenberg, Germany

- Painter/Graphic Artist, known for portraits, female nudes, and landscapes
- Apprenticed under his father; became the best-known artist in his family
- Spent early years in Vienna; became court painter to Frederick the Wise of Saxony
- Best remembered for his portraits and delightfully incongruous mythical scenes
- Showed a remarkable feeling for beauty of landscape, characteristic of the Danube School
- Fell under the influence of Dürer, to whom he turned for inspiration throughout his career
- Became wealthy doing portraits; his son Lucas the Younger carried on his workshop after his death
  - It is often difficult to distinguish their works from each other

NOTABLE WORKS:

- *Rest on the Flight to Egypt,* Oil on wood, 1504, Staatliche Museen, Berlin, Germany
- *Portraits of Henry IV of Saxony and Catherine of Mecklenburg* (diptych), Oil on wood, 1514, Gemäldegalerie, Dresden, Germany
- *The Judgment of Paris,* Oil on wood, 1528, Metropolitan Museum, New York, United States

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ALBRECHT

Altdorfer

(1480–1538)
active in Regensburg, Germany

- Painter/Graphic Artist/Architect; leading artist of the Danube School
- One of the first artists to show interest in landscapes as an independent genre
  - Painted the first noted landscape without figures since antiquity
- Influenced by Cranach and Dürer but always retained his own personal style
- An architect with great skill in handling intricate problems of proportion, light and color
- Patrons were Emperor Maximilian, Louis X of Bavaria; Louis X commissioned *The Battle of Alexander at Issus*

NOTABLE WORKS:

- *Christ Taking Leave of His Mother,* Oil on wood, 1520 National Gallery, London, United Kingdom
- *The Birth of the Virgin,* Oil on wood, 1525, Alte Pinakothek, Munich, Germany
- *The Battle of Alexander at Issus,* Oil and tempera on wood, 1529, Alte Pinakothek, Munich, Germany

HANS BALDUNG Grien

(1484–1545)
active in Strasbourg, Germany

- Painter/Graphic Artist; former apprentice of Dürer; fascinated with the magical, grotesque, and demonic
- Varied and extensive output, including allegory, mythology, religious, portrait, tapestry, art glass
- Eroticism is strongly present in his engravings

NOTABLE WORKS:

- *Coronation of the Virgin*, Oil on wood, 1512–16, Freiburg Cathedral, Freiburg, Germany
- *Death and the Maiden*, Oil on wood, 1518–20, Öffentliche Kunstsammlung, Basel, Switzerland
- *The Three Ages of Man*, Oil on wood, 1539, Prado Museum, Madrid, Spain
- *The Groom Bewitched*, Woodcut, 1544, National Gallery of Art, Washington, D.C., United States

HANS Holbein the Younger

(1497–1543)
active in Augsburg, Germany

- Painter/Draftsman/Designer; celebrated as one of the greatest of all portraitists
- From a family of artists, trained by his father Hans Holbein the Elder
- Left Germany at 18 and became a leading painter in Basel in 1521
- Had a remarkable power of expression combined with mastery of chiaroscuro for a great effect
- Travel to Northern Italy and France influenced his handling of religious subjects and portraiture
- Gained an outstanding reputation as a book illustrator for a series of woodcuts in Martin Luther's German translation of the Bible
- Worked in England and gained royal patronage of Henry VIII
- His pictures molded English taste in aristocratic portraiture for centuries

NOTABLE WORKS:

- *The Body of the Dead Christ in the Tomb*, Oil on wood, 1521, Öffentliche Kunstsammlung, Basel, Switzerland
- *Erasmus*, Oil on wood, 1523, Louvre Museum, Paris, France
- *Portrait of Desiderius Erasmus of Rotterdam with Renaissance Pilaster*, Oil on wood, 1523, National Gallery, London, United Kingdom (long-term loan from the Earl of Radnor, Longford Castle)
- *Dance of Death*, Engraving, 1523–26, Öffentliche Kunstsammlung, Basel, Switzerland

Holbein the Younger

(continued)

    - This series was first published as a book of 41 prints in 1538; original prints of *The Plowman* and *The Noble Lady* are both in Basel, Switzerland.
- *Henry VIII* (Bust), Oil on wood, 1536, Museo Thyssen-Bornemisza, Madrid, Spain
- *Christina of Denmark, Duchess of Milan*, Oil on wood, 1538, National Gallery, London, United Kingdom
- *Portrait of Anne of Cleves*, Oil and tempera on canvas, 1539, Louvre Museum, Paris, France
- *Henry VIII*, Oil on wood, 1540, Galerie Nationale d'Art Antica, Rome, Italy
- Numerous portraits in the Royal Collection and Trust, Windsor Castle, London, United Kingdom

Chapter 3 Artists of the Baroque and Rococo (1600–1750)

Artists in this Chapter

ITALIAN BAROQUE AND ROCOCO ARTISTS

ORAZIO GENTILESCHI born Orazio Lomi (1563–1639), active in Pisa
CARAVAGGIO born Michelangelo Merisi (1573–1610), active in Milan
GUIDO RENI (1575–1642), active in Bologna
DOMENICHINO born Domenico Zampieri (1581–1641), active in Bologna
GIOVANNI LANFRANCO (1582–1647), active in Parma
IL GUERCINO born Giovanni Francesco Barbieri (1591–1666), active in Ferrara
ARTEMISIA GENTILESCHI (1593–1653), active in Rome, Florence, and Naples
PIETRO DA CORTONA born Pietro Berrettini (1596/7–1669), active in Cortona
ALESSANDRO ALGARDI (1598–1654), active in Bologna
GIANLORENZO BERNINI (1598–1680), born in Naples, active in Rome
LUCA GIORDANO (1634–1705), active in Naples, Rome, Florence, Venice
GIOVANNI BATTISTA GAULLI also known Baciccia (1639–1709), active in Genoa
GIOVANNI BATTISTA TIEPOLO (1696–1770), active in Venice
GIOVANNI ANTONIO CANALETTO (1697–1768), active in Venice

SPANISH BAROQUE AND ROCOCO ARTISTS

JUSEPE RIBERA (1591–1652), active in Naples
FRANCISCO DE ZURBARÁN (1598–1664), active in Seville
DIEGO VELÁZQUEZ (1599–1660), active in Seville
BARTOLOME MURILLO (1617–1682), active in Seville

FRENCH BAROQUE AND ROCOCO ARTISTS

SIMON VOUET (1590–1649), active in Paris
GEORGES DE LA TOUR (1593–1652), active in Lorraine
NICOLAS POUSSIN (1594–1665) born in Les Andelys, most active in Rome
CLAUDE LORRAINE born Claude Gellée (approx. 1600–1682) born in Chamagne, active in Rome
PHILIPPE DE CHAMPAIGNE (1602–1674), born in Brussels, moved to Paris and became French
CHARLES LE BRUN (1619–1690), born in Paris, active in Rome
ANTOINE WATTEAU (1684–1721), active in Paris
JEAN-BAPTISTE-SIMEON CHARDIN (1699–1779), active in Paris
FRANCOIS BOUCHER (1703–1770), active in Paris
JEAN-HONORÉ FRAGONARD (1732–1806), active in Paris

BRITISH ROCOCO ARTISTS

WILLIAM HOGARTH (1697–1764), active in London
SIR JOSHUA REYNOLDS (1723–1792), active in London
THOMAS GAINSBOROUGH (1727–1788), born in Suffolk, active in London

THE NORTHERN BAROQUE ARTISTS (FLANDERS, HOLLAND)

SIR PETER PAUL RUBENS (1577–1640), active in Siegen, Antwerp, and Italy
FRANS SNYDERS (1579–1657), active in Antwerp, Holland
FRANS HALS (1580–1666), active in Antwerp and Haarlem, Flanders and Holland
JAN VAN GOYEN (1596–1656), active in Leiden, The Hague, and Haarlem, Holland
SIR ANTHONY VAN DYCK (1599–1641), active in Antwerp, Holland
REMBRANDT VAN RIJN (1606–1669), active in Leiden, Holland
AELBERT CUYP (1620–1691), active in Dordrecht, Holland
JAN STEEN (1626–1679), active in Leiden and The Hague, Holland
JACOB ISAACKSZOON VAN RUISDAEL (1628–1682), active in Haarlem and Amsterdam, Holland
JAN VERMEER (1632–1675), active in Delft, Holland

ITALIAN BAROQUE AND ROCOCO ARTISTS

ORAZIO Gentileschi

born Orazio Lomi
(1563–1639)
active in Pisa

- Painter; known for lyrical, refined style with high contrast
- Began working in the Mannerist style; later became a close friend and gifted follower of Caravaggio
    - His work didn't have the power or uncompromising naturalism of Caravaggio
- Abandoned heavy chiaroscuro in favor of light colors in his late career
- Worked in England for King Charles I after 1635

NOTABLE WORKS:

- *Saint Francis Supported by an Angel*, Oil on canvas, 1603, Prado Museum, Madrid, Spain
- *Annunciation*, Oil on canvas, 1623, Galleria Sabauda, Turin, Italy

Caravaggio

born Michelangelo Merisi
(1573–1610)
active in Milan

- Painter; known for his unsettling, visceral realism and tenebrism
- Considered the most original and influential painter of the late sixteenth/early seventeenth century
- His dramatic use of contrast created extraordinary effects, especially useful in religious scenes
- A student of Titian, he assisted various artists in Rome, absorbing different techniques
- Depicted the world as he knew it; his canvases are filled with ordinary people
- Painted directly on canvas from the live model
- Influenced many other artists in his short life, including Rembrandt and Velázquez

NOTABLE WORKS:

- *The Calling of Saint Matthew*, Oil on canvas, 1599–1600, San Luigi dei Francesi, Rome, Italy
- Several masterpieces in Borghese Gallery in Rome, Italy including:
    - *Boy with a Basket of Fruit*, Oil on canvas, 1593
    - *St. Jerome*, Oil on canvas, 1605–06
    - *David with the Head of Goliath*, Oil on canvas, 1610

GUIDO
Reni

(1575–1642)
active in Bologna

- Painter; known for religious and mythological scenes
- Trained in the Academy of Carracci; inherited their tradition of clear, firm draftsmanship
- Strongly influenced by several visits Rome; flirted briefly with Caravaggio's Naturalist style
- Developed a graceful Classical style influenced by antiquity and the work of Raphael; his idea of beauty was acknowledged as superior for the seventeenth century
- Collaborated with Giovanni Lanfranco; became the leader of the Bolognese school after Annibale Carracci's death in 1609
- Late works show an ethereal beauty of nearly monochrome coloring that sets him apart from his contemporaries

NOTABLE WORKS:

- *The Triumph of Sampson*, Oil on canvas, 1610–11, Pinacoteca Nazionale, Bologna, Italy
- *Aurora*, Fresco, 1614, Casino dell'Aurora, Palazzo Pallavicini, Rome

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Domenichino

born Domenico Zampieri
(1581–1641)
active in Bologna

- Painter; Carracci's favorite pupil; the most important upholder of Bolognese classicism
- Thought out every gesture and expression with impressive logic
- Decorated the Cappella dei Santissimi Fondatori in the medieval basilica of the Abbey of Grottaferrata outside Rome
- Lanfranco overtook him in popularity as tastes shifted in their time, but he never abandoned the principles of clear, firm drawing for the sake of more painterly effects
- Was important as an exponent of the ideal landscape; formed a link between Carracci and Claude Lorrain

NOTABLE WORKS:

- *Decoration of Sant'Andrea della Valle*, Frescoes, 1608–27, Rome, Italy
  - Lanfranco was also employed on this project
- *Saint Cecilia*, Oil on canvas, 1617–18, Louvre Museum, Paris, France
- *Decoration of San Gennaro Chapel*, Frescoes, 1631–41, Naples, Italy

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GIOVANNI
Lanfranco

(1582–1647)
active in Parma

- Painter; known for his expressive intensity
- Was a student of Agostino and Annibale Carracci; one of the founders of High Baroque style
- Heroic figure style came from Carracci; illusionistic foreshortening is based on Correggio
- Decorated the ceiling of the Casino Borghese in 1616, heavily influenced by Annibale Carracci's decoration of the Farnese Gallery
- Collaborated with Guido Reni and Francesco Albani on frescoes for the Herrera Chapel in San Giacomo degli Spagnoli from 1602 to 1607
- Became the leading fresco decorator in Bologna

NOTABLE WORKS:

- Decoration of the Cupola Vault, Fresco, 1609–27, Sant'Andrea della Valle, Rome, Italy
  - Collaboration with Domenichino
- *Annunciation*, Oil on copper, 1610–30, The Hermitage, Saint Petersburg, Russia
- *Ecstasy of St. Margaret of Cortona*, Oil on canvas, 1622, Pitti Palace, Florence, Italy
- *Mary Magdalen Raised by Angels*, Oil on canvas, 1616, National Museum, Naples, Italy

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Il Guercino

born Giovanni Francesco Barbieri
(1591–1666)
active in Ferrara

- Painter; known for dramatic lighting, strong color, and broad brushwork
- He was one of the great draftsmen of his times; highly influenced by Annibale and Lodovico Carracci
- Work had a classical feeling with a lively spirit, especially in his early works
- On Guido Remi's (stylistic heir to Annibale Carracci) death, he took over his studio; his late works similarly calm and light in color

NOTABLE WORKS:

- *Aurora*, Fresco, 1621, Casino dell'Aurora, Villa Boncompagni Ludovisi, Rome, Italy
- *Study of a Seated Young man*, Chalk on paper, 1619, Getty Museum, Los Angeles, United States

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ARTEMISIA
Gentileschi

(1593–1653)
active in Rome, Florence, and Naples

- Painter; one of the greatest of Caravaggesque painters of her day, with a European reputation
- Learned from her father, Orazio Gentileschi, but became the greater artist
- Delighted in erotic and violent scenes popular during the Baroque
    - Many art historians connect this to events in her personal life; she was raped at 19 by her father's closest friend; this may explain her ferocious intensity in her masterpiece depicting a woman decapitating a man as revenge for her suffering
- The first woman to become a member of the Accademia delle Arti del Disegno (in Florence), in 1615

NOTABLE WORKS:

- *Susanna and the Elders,* Oil on canvas, 1610, Schloss Weissenstein, Pommersfelden, Germany
- *Judith Slaying Holofernes,* Oil on Canvas, 1612–21, Uffizi Gallery, Florence, Italy
- *Self Portrait as Saint Catherine of Alexandria,* Oil on canvas, about 1615–17, National Gallery, London, United Kingdom
    - Shows Artemisia with her with her fingers in thumbscrews while testifying against her rapist, Agostino Tassi, who worked as her father's assistant
    - Only the 21st painting by a woman to enter the National Gallery's 2,300-piece collection
- *Lucretia,* Oil on canvas, 1623–25, Museo di Capodimonte, Naples, Italy
- *The Allegory of Painting (self-portrait),* Oil on canvas, 1638–39, Kensington Palace, London, United Kingdom

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PIETRO
da Cortona

born Pietro Berrettini
(1596/7–1669)
active in Cortona

- Painter/Architect/Designer; second only to Bernini; most versatile genius of Baroque style
- Commissioned by Pope Urban VIII and the Barberini family often
- Designed first Baroque church in complete unity Santi Luca e Marina in Rome (1650)

NOTABLE WORKS:

- Santi Luca e Martina (building), 1635–50, Rome, Italy
- *The Age of Gold*, Fresco, 1637, Palazzo Pitti, Florence, Italy
- *Allegory of Divine Providence and Barberini Power,* Fresco, 1639, Palazzo Barberini, Rome, Italy
    - Considered a triumph of illusionism in Baroque painting
- *The Age of Iron,* Fresco, 1641, Palazzo Pitti, Florence, Italy

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ALESSANDRO Algardi

(1598–1654)
active in Bologna

- Sculptor/Architect; known for his portrait busts
- Studied at the Carracci Academy; became the leading classical sculptor of the Baroque
- Second only to Bernini in ability; succeeded Bernini as papal court sculptor in 1644

NOTABLE WORKS:

- *St. Paul Driving Attila the Hun from Rome,* Marble, 1646–53, Vatican, Rome, Italy
- *Bust of Donna Olimpia Maidalchini,* Marble, 1646–47, Galleria Doria Pamphilj, Rome, Italy

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GIANLORENZO Bernini

(1598–1680)
born in Naples, active in Rome

- Sculptor/Architect/Painter; outstanding figure of seventeenth-century Italian Baroque
- He was a boy prodigy; career started at 11 with sculptural head brought before the Pope
- Possessed a virtuosity comparable to Leonardo da Vinci or Michelangelo for superlative work
- Captured the movement of the figure in stone (metamorphosis) like no one else
    - His Baroque art makes a direct appeal to the emotions of the viewer
- His influence on his times was unparalleled; contemporaries included Rembrandt, Hals, Vermeer, Poussin, Rubens, Van Dyke, and Velázquez, but Bernini was considered the best artist and greatest man
- Served seven popes in Rome; was dedicated to glorification of the city and the Church
- Appointed curator of the papal art collection, director of the papal foundry at Castel Sant'Angelo, and commissioner of the fountains of Piazza Navona under Pope Urban VIII
- Knighted by Pope Gregory XV

NOTABLE WORKS:

- The Borghese Gallery is a tribute to his genius, with many of the most remarkable works ever created:
    - *Rape of Proserpine,* Marble, 1621–22
    - *David,* Marble, 1623–4
    - *Bust of Cardinal Scipione Borghese,* Marble, 1632
    - *Truth Unveiled by Time,* Marble, 1645–52
- *Fontana dei Quattro Fiumi,* Travertine and marble, 1648–51, Piazza Navona, Rome, Italy

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LUCA

Giordano

(1634–1705)
active in Naples, Rome, Florence, Venice

- Painter; the most important Italian decorative artist of the second half of the seventeenth century
- Known for prodigious speed and huge output; he followed style of Veronese
- Traveled extensively and absorbed different styles; able to imitate other artists with ease
- Set the stage and style for the great Venetian painters of the eighteenth century
- The first in a line of great Italian artists called to Spain, ending with Tiepolo

NOTABLE WORKS:

- *The Rape of Europa*, Oil on canvas, 1675–77, Hermitage Museum, St. Petersburg, Russia
- Decoration of the Treasury Chapel of San Martino, Frescoes, 1703–4, Certosa di San Martino, Naples, Italy

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GIOVANNI BATTISTA

Gaulli

also known Baciccia
(1639–1709)
active in Genoa

- Painter; remembered mainly for his decorative work
- Settled in Rome in 1657 and became a protégé of Bernini
- He achieved success as a painter of altarpieces
- Painted the portraits of all seven popes from Alexander VII to Clement XI

NOTABLE WORKS:

- *Triumph of the Name of Jesus*, Fresco, 1672–85, Il Gesù, Rome, Italy
  - Supreme masterpiece of illusionistic decoration
- *Cardinal Leopoldo de Medici*, Oil on canvas, 1667, Uffizi Gallery, Florence, Italy

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GIOVANNI BATTISTA

Tiepolo

(1696–1770)
active in Venice

- Painter/Printmaker; known as the last of the great fresco painters
- The leading eighteenth-century Italian painter and quintessence of the Rococo style
- Created most refined stage of Italian illusionist ceiling décor
- Worked primarily frescos and oils; summed up the splendor of Italian decorative painting
- Adopted a style that was rapid and free; was one of the finest etchers of his period
- Mastered light and color; his graceful, sweet radiance and power of invention had no equal
- Much of his imagery was derived from Veronese but transposed into a different key

Tiepolo

(continued)

- Active mainly in Venice but spent eight years in Madrid, called by Charles III

NOTABLE WORKS:

- *Triumph of Eloquence*, Fresco, 1723, Salon Palazzo Sandi, Venice, Italy
- *Judgment of Solomon*, Fresco, 1724–29, Archbishops Palace, Udine, Italy
- *Education of the Virgin*, Oil on canvas, 1732, Church of the Fava, Venice, Italy
- *Stories of Antonio and Cleopatra*, Fresco cycle, 1746–47, Palazzo Labia, Venice, Italy
- Decoration of the grand staircase Kaisersaal Palace, Fresco, 1752, Wurzburg, Germany
- *The Rest on the Flight to Egypt*, Oil on canvas, 1752–53, Szépművészeti Múzeum, Budapest, Hungary
- Decoration of Villa Valmarana, Fresco series, 1757, Villa Valmarana, Vicenza, Italy
- *Thetis Consoling Achilles*, Fresco, 1757, Villa Vilmanana, Vicenza, Italy
- *A Young Woman with a Macaw*, Oil on canvas, 1758–60, Ashmolean Museum, Oxford, United Kingdom
- *The Apotheosis of the Pisani Family*, Fresco, 1761–62, Villa Pisani, Stra, Venice, Italy
- *The Apotheosis of the Spanish Monarchy*, Fresco, 1762–67, Royal Palace of Madrid, Madrid, Spain

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GIOVANNI ANTONIO

Canaletto

(1697–1768)
active in Venice

- Painter; the first and most successful artist to create a demand for Venetian landscapes
- Began his career painting sets in the theater; learned from his father who was also a scene painter
- Turned to Fine Arts after visiting Rome inn 1719–20
- Brilliantly evoked the everyday life of Venice in paintings and etchings
- Created the new form of eighteenth-century landscape art, in keeping with the Rococo tradition
- His work was topographically accurate, with slight adjustments for the composition
- He believed, like Hogarth, that art was made for a defined market
- A great favorite of English collectors; made long sojourns to the British Isles

Canaletto

(continued)

NOTABLE WORKS:

- *The Stonemasons Yard,* Oil on canvas, 1726–30, National Gallery, London, United Kingdom
- *The Bucintoro at the Molo on Ascension Day,* Oil on canvas, 1730, Pinacoteca Giovanni e Marella Agnelli, Turin, Italy

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SPANISH BAROQUE AND ROCOCO ARTISTS

JUSEPE
Ribera

(1591–1652)
active in Naples

- Painter/Etcher/Draftsman; known for vigorous and scratchy handling of paint
- The leading painter in Naples in his period, a disciple of Caravaggio
- Work reflected the humanism of Spanish nobility who ruled Naples and were his patrons
- His paintings of saints, prophets, beggars, and philosophers were especially popular

NOTABLE WORKS:

- *St. Jerome and the Angel of Judgment,* Oil on canvas, 1625, Museo Capodimonte, Naples, Italy
- *The Martyrdom of St. Bartholomew,* Oil on canvas, 1644, national Museum of Catalonia, Barcelona, Spain

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FRANCISCO
de Zurbarán

(1598–1664)
active in Seville

- Painter; known as the Spanish Caravaggio, but worked independently without reference to him
- More reserved and chastened style than Caravaggio's; tone of color often quite cool
- Devoted himself almost entirely to religious art, mainly for monastic orders
- Works were compositionally simple; combined austere naturalism with mystical intensity
- Figures usually depicted against a plain background standing out in light and dark shades with massive physical presence; reminiscent of Caravaggio and his use of tenebrism
- Near the end of his career, his work fell out of favor as Murillo's style became popular

NOTABLE WORKS:

- *The Martyrdom of Saint Serapion,* Oil on canvas, 1628, Wadsworth Atheneum, Hartford, United States
- *Agnus Dei,* Oil on canvas, 1640, Prado Museum, Madrid, Spain

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DIEGO
Velázquez
(1599–1660)
active in Seville

- Painter; the greatest of the Spanish School
- Explored the optical qualities of light more fully than any other artist of his time
- Painted historical, mythological, religious themes but primarily a portraitist
- Had a powerful grasp of individual spirit and dignity but did not needlessly flatter his subjects
- Court painter to Philip IV for 40 years during the great age of Spanish art under the influence of its great patron, the Duke of Oliveras
- Rubens showed him the work of Titian in the Royal Collection, which had a great impact

NOTABLE WORKS:

- The Prado Museum in Madrid owns most of his masterpieces; others are at the National Gallery in London
- *The Waterseller of Seville,* Oil on canvas, 1618–22, Wellington Museum, London, United Kingdom
- *Pope Innocent X,* Oil on canvas, 1650, a supreme masterpiece
- *Las Meninas,* Oil on canvas, 1656, Prado Museum, Madrid, Spain
  - Considered by many best in the world

BARTOLOME
Murillo
(1617–1682)
active in Seville

- Painter; known for religious subjects appealing to doctrine of the Counter-Reformation Church
- Zurbarán's successor; the most cosmopolitan and accessible Spanish Baroque artist
- Learned much from the Northern school, Rembrandt, and Rubens; learned sophisticated brushwork and subtlety of color from Velázquez and Italians Reni and Guercino
- Known for his human warmth and sweetness of expression; injected life into his subjects
- His fame for his work was enormous and known outside Spain

NOTABLE WORKS:

- *Virgin and Child,* Oil on canvas, 1670–72, Metropolitan Museum, New York, United States
- *Immaculate Conception,* Oil on canvas, 1678, Prado Museum, Madrid, Spain

FRENCH BAROQUE AND ROCOCO ARTISTS

SIMON

Vouet

(1590–1649)
active in Paris

- Painter/Draftsman; his decorative style was basis for the Baroque aesthetic in France
- Dominated French painting; remembered for importing Italian Baroque style to France
- Was in Italy 1612–27, absorbing styles of Caravaggio, Correggio, Carracci, and Veronese
  - Recalled to France 1627 to be the first court painter to King Louis XIII
- Pulled into an artificial rivalry with Poussin, Rococo style vs. classical style
- Taught or collaborated with almost all the painters of the next generation in France, notably Le Brun, Le Sueur, and Mignard
- Much of his work has been destroyed or lost

NOTABLE WORKS:

- *The Allegory of Wealth,* Oil on canvas, 1630–35, Louvre Museum, Paris, France
- *Venus and Adonis,* Oil on canvas, 1642, Getty Center, Los Angeles, United States

GEORGES

de la Tour

(1593–1652)
active in Lorraine

- Painter; associated with nocturnal scenes using a candle as the light source
- Spent career mostly in Lunéville; follower of Caravaggio
- King Louis XIII, Henry II of Lorraine, and the Duke de La Ferté were among his collectors
- Known for mature religious works with high seriousness, grandeur, and geometric simplicity
- Developed a highly original style whose importance was not recognized until twentieth century

NOTABLE WORKS:

- *The Payment of Dues,* Oil on canvas, 1630–35, Museum of Fine Arts, Lviv, Ukraine
- *Fortune Teller,* Oil on canvas, 1632–35, Metropolitan Museum, New York, United States
- *Christ in the Carpenter's Shop,* Oil on canvas, 1645, Louvre Museum, Paris, France
- *Saint Peter Repentant,* Oil on canvas, 1645, Museum of Fine Arts, Cleveland, United States
- *Saint Sebastian Tended by Saint Irene,* Oil on canvas, 1649, Louvre Museum, Paris, France

NICOLAS Poussin

(1594–1665)
born in Les Andelys, most active in Rome

- Painter; known for his theatrical style, loved themes of ancient mythology and for antique
- The greatest French painter of the seventeenth century, mainspring of classic French tradition
- First French painter to win international fame; influenced generations of painters after his death
- Spent most of his career in Rome, imbued by the influence of Titian and Raphael
- His work procedure was methodical as theoretical with numerous drawings and models
- Believed the highest aim of painting to represent noble human actions
- Painted ideal landscapes with surprising success
- His later works were his finest; he became somewhat of a hermit in his later years

NOTABLE WORKS:

- *Cephalus and Aurora*, Oil on canvas, 1625–26, National Gallery, London, United Kingdom
- *Abduction of the Sabine Women*, Oil on canvas, 1633–34, Metropolitan Museum, New York, United States
- *Adoration of the Golden Calf*, Oil on canvas, 1634, National Gallery, London, United Kingdom
- *The Gathering of Manna*, Oil on canvas, 1637, Louvre Museum, Paris, France
- *The Holy Family*, Oil on canvas, 1655, Hermitage Museum, Saint Petersburg, Russia
- *The Infant Bacchus Entrusted to the Nymphs of Nysa*, Oil on canvas, 1656, Fogg Museum, Cambridge, United States
- *The Four Seasons* (four paintings), Oil on canvas, 1660–64, Louvre Museum, Paris, France

CLAUDE Lorraine

born Claude Gellée (approximately 1600–1682)
born in Chamagne, active in Rome

- Painter; set the standard for complete scenic landscapes with atmosphere, buildings, and people
- His enormous reputation was built on mature style of poetic landscapes
- Differed from Poussin, who depicted the heroic visions; evoked a scene of pastoral serenity filled with echoes of antiquity and shed the affectations of Mannerism
    - Landscapes often contained classical ruins and pastoral figures in classical dress
- Traveled to Rome after the death of his parents at 12; spent most of his life there

Lorraine

(continued)

- Had special appeal in England and greatly influenced Wilson and Turner
- He inspired a revolution in English landscape gardening mid-eighteenth century

NOTABLE WORKS:

- *The Mill*, Oil on canvas, 1631, Museum of Fine Arts, Boston, United States
- *A Pastoral Landscape*, Oil on copper, 1648, Yale University Art Gallery, New Haven, United States
- *Landscape with Ascanius Shooting the Stag of Sylvia*, Oil on canvas, 1682, Ashmolean, Oxford, United Kingdom
- Many drawings in the British Museum in London, United Kingdom

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PHILIPPE de Champaigne

(1602–1674)
born in Brussels, moved to Paris and became French

- Painter; founding member of the Académie Royale de Peinture et de Sculpture in Paris
- Born and trained in Brussels; moved to Paris in 1621; retained some Flemish style markers
- He became the outstanding French portraitist of the seventeenth century; patronized by Louis XIII
- Friend of Poussin whose influence is reflected in his composition of Classicism
- His portraits and religious work are a reflection of French nationalism

NOTABLE WORKS:

- *Cardinal Richelieu*, Oil on canvas, 1637, National Gallery, London, United Kingdom
- *Cardinal Richelieu*, Oil on canvas, 1639, Louvre Museum, Paris, France
- *Triple Portrait of Richelieu*, Oil on canvas, 1640, National Gallery, London, United Kingdom
- *Ex-Voto*, Oil on canvas, 1662, Louvre Museum, Paris, France

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CHARLES Le Brun

(1619–1690)
born in Paris, active in Rome

- Painter/Art Theorist/Decorator; originated the Louis XIV style
- A fine portraitist and prolific draftsman
- Went to Rome and worked under Poussin, becoming a convert to his style of Classicism
- Developed a flamboyant decorative style; specializing in interior palace scenes
    - Almost pre-photo realism

Le Brun

(continued)

- Became the supervisor/dictator of all the king's artistic projects under Louis XIV
  - Became first director of the Royal Academy of Painting and Sculpture and of Gobelins Factory
- His lectures came to be accepted as the official standards of artistic correctness

NOTABLE WORKS:

- *Holy Family with the Adoration of the Child,* Oil on canvas, 1655, Louvre Museum, Paris, France
- *The Family of Darius before Alexander,* Oil on canvas, 1660, Château de Fontainebleau, Versailles, France
- *Chancellor Séguier at the Entry of Louis XIV into Paris,* Oil on canvas, 1655–61, Louvre Museum, Paris, France
- Decoration of Chateau Vaux-le-Vicomte, 1661, Maincy, France
- Decoration of the Galerie d'Apollon, 1661–63, Louvre Museum, Paris, France
- Decoration of the Vault of the Hall of Mirrors, 1679–84, Château de Fontainebleau, Versailles, France

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ANTOINE

Watteau

(1684–1721)
active in Paris

- Painter; associated with the fête galante genre; showed exquisitely dressed young people idling away their time in dreamy, romantic, pastoral settings
- Greatest French painter of his period; one of the key figures of Rococo art
- Rubens was a prime inspiration; he was most profound as a colorist
- Delivered France from the rigid doctrine of academia; painted with mannered elegance
- Approached subjects with warmth and unparalleled human understanding
- His own mortality of TB infested his pictures with melancholy

NOTABLE WORKS:

- *The Embarkation for Cythera,* Oil on canvas, 1717, Louvre Museum, Paris, France
- *Gilles,* Oil on canvas, 1718–20, Louvre Museum, Paris, France
- *The Sign for Gersaint,* Oil on canvas, 1720, Schloss Charlottenburg, Berlin, Germany

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JEAN-BAPTISTE-SIMEON
Chardin

(1699–1779)
active in Paris

- Painter; famous for small canvases depicting modest scenes and objects more in Dutch tradition
- One of the great masters of still life and genre painting; he represented the natural that persisted alongside the Baroque
- Genre paintings acted as moral statements proclaiming the virtues of hard work, frugality, honesty, and family devotion
- His objects were beautifully balanced; they became symbols of the life of the common people
- Developed a technique for achieving great depth of tone by successive applications of paint

NOTABLE WORKS:

- *The Ray*, Oil on canvas, 1725–26, Louvre Museum, Paris, France
- *Kitchen Still Life*, Oil on canvas, 1728–34, Ashmolean Museum, Oxford, United Kingdom
- *Soap Bubbles*, Oil on canvas, 1734, Metropolitan Museum, New York, United States
- *Still Life with Pipe and Jug*, Oil on canvas, 1735, Louvre Museum, Paris, France
- *The House of Cards*, Oil on canvas, 1736–7, National Gallery of Art, Washington, D.C., United States
- *The Young Schoolmistress*, Oil on canvas, after 1740, National Gallery, London, United Kingdom
- *Girl with Racquet and Shuttlecock*, Oil on canvas 1741, Uffizi, Florence, Italy

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FRANCOIS
Boucher

(1703–1770)
active in Paris

- Painter/Draftsman/Etcher; known for idyllic and voluptuous paintings on classical themes, decorative allegories, and pastoral scenes
- The finest painter of Rococo Style; epitomized the age of Madame Pompadour
- Raised the playful to the divine level; understood and depicted the fantasies that enrich people's lives
- Painted female flesh with a delightful sensuality (compare with de Kooning)
- Closely connected to Watteau

NOTABLE WORKS:

- *Hercules and Omphale*, Oil on canvas, 1732, Pushkin Museum, Moscow, Russia
- *Triumph of Venus*, Oil on canvas, 1740, National Museum, Stockholm, Sweden
- *The Toilet of Venus*, Oil on canvas, 1751, Metropolitan Museum, New York, United States

Boucher

(continued)

- *Blonde Odalisque (Reclining Girl)*, Oil on canvas, 1752, Alte Pinakothek, Munich, Germany

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JEAN-HONORÉ Fragonard

(1732–1806)
active in Paris

- Painter; his most famous scenes are known for their delicate hedonism
- Star pupil of first Chardin then Boucher; traveled to Rome and greatly admired Tiepolo
- He painted with a fluid breadth and spontaneity that recalled Rubens
- Was the finest painter of his generation; had the misfortune to outlive his era
- His scenes of frivolity and gallantry are among most complete embodiments of Rococo
- Pictures are diverse, from erotic fantasies to intimate studies and pastoral landscapes
- His more erotic subjects are never vulgar; his finest work has irresistible verve and joy
- His pictures lost favor on the onset of Revolution; he was reduced to poverty and forgotten

NOTABLE WORKS:

- *Coresus Sacrificing himself to Save Callirhoe*, Oil on canvas, 1765, Louvre Museum, Paris, France
- *The Swing*, Oil on canvas, 1767, Wallace Collection, London, United Kingdom
- *La Gimblette*, Oil on canvas, 1768, Alte Pinakothek, Munich, Germany
- *The Confession of Love*, Oil on canvas, 1771, Frick Collection, New York, United States
- *Bathers*, Oil on canvas, 1772–75, Louvre Museum, Paris, France

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BRITISH ROCOCO ARTISTS

WILLIAM Hogarth

(1697–1764)
active in London

- Painter/Engraver; the first artist in history to become a social critic in his own right
- Was by far the most important British artist of his generation; founder Arts Society 1761
- Trained as an engraver and took up painting in the Rococo tradition
- A genius; his work was so original it had no precedent
- He invented anecdotal pictures, similar to representations on the stage, to point toward a moral or satirize social abuse
- Wished to be judged as dramatist, though his actors could only be exhibited as a dumbshow

Hogarth

(continued)

- His morality play paintings teach, by bad example, solid middle class virtues
- The force of his talent and pugnacious personality freed British art from foreign domination
- The pirating of his popular engravings and pictures led to the Copyright Act of 1735

NOTABLE WORKS:

- *The Orgy (Scene III, The Rake's Progress)*, Oil on canvas, 1735, Soane's Museum, United Kingdom
- *Portrait of Captain Thomas Coram*, Oil on canvas, 1740, Foundling Museum, London, United Kingdom
- *Marriage a la Mode*, Oil on canvas, 1743, National Gallery, London, United Kingdom
- *The Painter and His Pug*, Oil on canvas, 1745, Tate, London, United Kingdom
- *Soliciting Votes*, Oil on canvas, 1754, Soane's Museum, London, United Kingdom
- *Sigismunda Mourning over the Heart of Guiscardo*, Oil on canvas, 1759, Tate, London, United Kingdom

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SIR JOSHUA
Reynolds

(1723–1792)
active in London

- Painter; style marked by bold brushwork and use of thick impasto
- One of the most important painters in British art; his 15 discourses became doctrine
- Elected first president of the Royal Academy in 1768 and knighted by King George III
- Spent two years in Rome; style owed more to Venetians, Flemish Baroque, and Rembrandt
- Excelled in portraits due to his versatility and range of response to subjects' personality
- Great theoretician but found it difficult to live up to his theories in practice
- He was less adept at painting than colleague Gainsborough; had to rely on pose and expression to suggest the aura of character; he was a failure at history painting also
- Financially very successful; painted over 150 portraits in a single year

NOTABLE WORKS:

- *Sarah Siddons as the Tragic Muse*, Oil on canvas, 1784, Huntington Gallery, San Marino, United States

Reynolds

(continued)

- *Commodore the Honourable Augustus Keppel*, Oil on canvas, 1749, National Maritime Museum, London, United Kingdom
- *George Kein Hayward Coussmaker*, Oil on canvas, 1782, Metropolitan Museum, New York, United States

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THOMAS
Gainsborough

(1727–1788)
born in Suffolk,
active in London

- Painter; one of the most acclaimed landscape and portrait painters of eighteen century Britain
- He began with landscapes but ended as the favorite portraitist of British high society
- Paintings conveyed gentry's closeness to the land, from which they derive much of their national identity
- Developed an elegant and graceful style with light and rapid brushstrokes and elegant colors
- He was a great admirer of Van Dyck, which was clear in *Blue Boy*
- Was a founding member of the Royal Academy and favorite painter to royal family
- Unlike most of his contemporaries like Reynolds, he rarely employed a drapery painter

NOTABLE WORKS:

- *Conversation in the Park*, Oil on canvas, 1740, Louvre Museum, Paris, France
- *Mr. and Mrs. Andrews*, Oil on canvas, 1748–49, National Gallery, London, United Kingdom
- *The Painter's Daughters Chasing Butterflies*, Oil on canvas, 1756, National Gallery, London, United Kingdom.
- *Blue Boy*, Oil on canvas, 1779, Huntington Gallery, San Marino, United States
- *Peasant Girl Gathering Sticks*, Oil on canvas, 1782 Manchester City Art Gallery, Manchester, United Kingdom
- *Mrs. Sarah Siddons*, Oil on canvas, 1785, National Gallery, London
- *Boy Driving Cows Near a Pool*, Oil on canvas, 1786, Tate, London, United Kingdom

THE NORTHERN BAROQUE ARTISTS (FLANDERS, HOLLAND)

SIR PETER PAUL Rubens

(1577–1640)
active in Siegen, Antwerp, and Italy

- Painter; the greatest and most influential figure in Baroque art in Northern Europe
- Made the Baroque style international, broke down barriers between north, south Italy
- Emphasized movement, sensuality and color; artists who influenced his own grandiose style were Annibale Carracci, Caravaggio, Veronese, Titian, Tintoretto
- Painted virtually every type of subject; collaborated with Van Dyck (his apprentice), Jordaens, Brueghel, Daniel Seghers, Snyders, and others
- Many of his paintings feature full-figured, voluptuous women; the word Rubenesque (used exclusively to describe women) is derived from his last name
- Enormous intellect, handsome, vigorous, dashingly self-confident, and enterprising; spoke all of the primary European languages
- Was knighted by Charles I of England and given an honorary degree from Cambridge University
- Demand for his work was extraordinary; he ran a very efficient shop with many assistants
- Had a strong effect on the style of Watteau, Delacroix, and Renoir
- Court painter for the Spanish regent in Flanders and served on diplomatic missions
- Shortly after his death his great art collection was sold at auction

NOTABLE WORKS:

- *Portrait of Marchesa Brigida Spinola-Doria*, Oil on canvas, 1606, National Gallery of Art, Washington, D.C., United States
- *The Elevation of the Cross*, Oil on wood, 1610, Antwerp Cathedral, Antwerp, Belgium
- *Isabella Brant,* Chalk on paper, 1612, British Museum, London, United Kingdom
- *Rape of the Daughters of Leucippus*, Oil on canvas, 1618, Alte Pinakothek, Munich, Germany
- *Portrait of Susanna Lunden*, Oil on canvas, 1622, National Gallery, London, United Kingdom
- *Maria dé Medici cycle* (24 paintings), Oil on canvas, 1622–5, Louvre Museum, Paris, France
- *The Disembarkation at Marseilles*, Oil on canvas, 1622–5, Louvre Museum, Paris, France

Rubens

(continued)

- *Garden of Love*, Oil on canvas, 1630–35, Prado Museum, Madrid, Spain
- *Helene Fourment with Her Children*, Oil on wood, 1632, Louvre Museum, Paris, France
- *Landscape with a Rainbow*, Oil on canvas (transferred from panel), 1632–35, Hermitage, Saint Petersburg, Russia
- *Judgment of Paris*, Oil on wood, 1632–35, National Gallery, London, United Kingdom
- *Marie de Medici, Queen of France*, Oil on canvas, 1633, Prado Museum, Madrid, Spain
- *A View of Het Steen in the Early Morning*, Oil on wood, 1636, National Gallery, London, United Kingdom

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FRANS Snyders

(1579–1657)
active in Antwerp, Holland

- Painter; largely responsible for the development of still life in Flanders
- Studied under Pieter Brueghel the Younger
- Painted the finest hunting and fighting wild animal scenes of his time
- A close friend of Rubens; often employed painting the fruit and flowers in his paintings

NOTABLE WORKS:

- *Still Life with Dead Game, Fruits, and Vegetables in a Market*, Oil on canvas, 1614, Chicago Art Institute of Chicago, United States

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FRANS Hals

(1580–1666)
active in Antwerp and Haarlem, Flanders and Holland

- Painter; known for his loose pre-impressionist brushstroke
- The first great Dutch artist of seventeenth century, regarded as one of the greatest of all portraitists
- Studied under Carel van Mander, who founded the Haarlem School
- Brought Caravaggio style to other Dutch masters
- Focused on dramatic movement which conveys spontaneity
- Worked in dashing brushstrokes with each stroke clearly visible
- Portrayed great insight to human character

NOTABLE WORKS:

- *The Banquet of the Officers of the St. George Militia Company*, Oil on canvas, 1616, Frans Halsmuseum, Haarlem, Netherlands
- *Marriage Portrait of Isaac Massa and Beatrix van der Laen*, Oil on canvas, 1622, Rijksmuseum, Amsterdam, Netherlands
- *The Laughing Cavalier*, Oil on canvas, 1624 Wallace Collection, London, United Kingdom

Hals

(continued)

- *A Militiaman Holding a Berkemeyer (The Merry Drinker)*, Oil on canvas, 1628–30, Rijksmuseum, Amsterdam, Netherlands
- *Malle Babbe*, Oil on canvas, 1633–35, Gemäldegalerie, Berlin, Germany
- *The Meagre Company*, Oil on canvas, 1637, Rijksmuseum, Amsterdam, Netherlands
- *The Regentesses of the Old Men's Almshouse Haarlem*, Oil on canvas, 1664, Frans Halsmuseum, Haarlem, Netherlands

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JAN van Goyen

(1596–1656) active in Leiden, The Hague, and Haarlem, Holland

- Painter; one of the foremost pioneers of realistic landscape painting
- Created a distinctive type monochrome landscape, brown/gray, with touches of blue or red
- Was the first to capture the quality of the light and air and suggest movement of clouds
- Master of tone; works had a fresh and luminous atmosphere; known for his sense of poetic calm
- Learned from Venetians the secret of depicting landscape lay in geometry
- Highly prolific with many imitators, ended his life a ruined man from speculating in tulips

NOTABLE WORKS:

- *Seascape*, Oil on canvas 1640–43, Pinacoteca di Brera, Milan, Italy
- *The Pelkus Gate near Utrecht*, Oil on wood, 1646, Metropolitan Museum, New York, United States

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SIR ANTHONY van Dyck

(1599–1641) active in Antwerp, Holland

- Painter; considered to be one of the most brilliant colorists in the history of art
- A child prodigy who, in his teens, became Rubens's first assistant
- Made his mark as the outstanding portraitist of his time rather than as a history painter
- Traveled in Italy from 1620 to 1627, where he was in great demand as a portraitist
- Depicted subjects as tall and aloof yet relaxed and elegant in elaborate Baroque style
- He went to England as court painter to Charles I and earned knighthood
- Profoundly influenced English and Dutch portraiture; became the standard for generations
- Founded the English school of painting; Thomas Gainsborough and Sir Joshua Reynolds were his artistic heirs

van Dyck

(continued)

NOTABLE WORKS:

- *Isabella Brant*, Oil on canvas, 1621, National Gallery of Art, Washington, D.C., United States
- *Marchesa Elena Grimaldi Cattaneo*, Oil on canvas, 1623, National Gallery of Art, Washington, D.C., United States
- *Marchesa Balbi*, Oil on canvas, 1623, National Gallery of Art, Washington, D.C., United States
- *Portrait of Cardinal Bentivoglio*, Oil on canvas, 1625, Pitti Palace, Florence, Italy
- *Charles I, King of England at the Hunt*, Oil on canvas, 1625, Louvre Museum, Paris, France
- *Rinaldo and Armida Hunting*, Oil on canvas, 1639, Baltimore Museum of Art, Baltimore, United States

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REMBRANDT van Rijn

(1606–1669)
active in Leiden, Holland

- Painter/Printmaker; universally regarded as the greatest etcher that ever lived
- The greatest genius of Dutch art; follower of the Utrecht School with Hals
- His greatest output was portraits; earliest pictures are small, sharply lit, and intensely realistic
- Amsterdam's most sought-after portrait painter; his skills made him very wealthy but his love for an ostentatious lifestyle forced him to declare bankruptcy in 1656 and auction many of his belongings
- Had fondness for mythological and religious subjects; lifelong preference for Old Testament subjects showing great realism and emotion
- Used dramatic gestures and expressions, vivid lighting, and post-Caravaggio shade effects
  - It has been speculated that the teacher of Caravaggio also taught Rembrandt, which could explain the similarities in the focus of light that is central to their work
- In the last years of his life he worked very fast; paint looked troweled on rather than brushed

NOTABLE WORKS:

- *Stoning of St. Stephan*, Oil on panel, 1625, Museum of Fine Arts, Lyon, France
- *Jeremiah Lamenting the Destruction of Jerusalem*, Oil on panel, 1630, Rijksmuseum, Amsterdam, Netherlands
- *Nicolaes Ruts*, Oil on panel, 1631, Frick Collection, New York, United States
- *The Night Watch*, Oil on canvas, 1632, Rijksmuseum, Amsterdam, Netherlands

van Rijn

(continued)

- *Sacrifice of Isaac,* Oil on canvas, 1635, Hermitage Museum, Saint Petersburg, Russia
- *Blinding of Samson,* Oil on canvas, 1636, Städelsches Kunstinstitut, Frankfurt, Germany
- *Polish Rider,* Oil on canvas, 1655, Frick Collection, New York, United States
- *Slaughtered Ox,* Oil on panel, 1655, Louvre Museum, Paris, France
- *Return of the Prodigal Son,* Oil on canvas, 1663–69, Hermitage Museum, Saint Petersburg, Russia
- *Lucretia,* Oil on canvas, 1666, Minneapolis Institute of Art, Minneapolis, United States

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AELBERT

Cuyp

(1620–1691)
active in Dordrecht, Holland

- Painter; one of the most celebrated of all landscape painters; popularity caused many forgeries
- Follower of Van Goyen who abandoned tonalism for radiant light and atmospheric effects
- Portrays a cubic effect of architectural and group subjects
- His finest works are typically river scenes and landscapes with cows
- Was almost forgotten; late eighteenth-century English collectors rediscovered his work
  - He is now represented in more English collections than Dutch museums

NOTABLE WORKS:

- *Landscape with a View of the Valkhof, Nijmegen,* Oil on canvas, 1655–60, National Gallery, Scotland, United Kingdom

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JAN

Steen

(1626–1679)
active in Leiden and The Hague, Holland

- Painter; the sharpest of all the Dutch painters in humorous genre scenes
- Studied with Adriaen van Ostade in Haarlem and Jan van Goyen (who became his father-in-law) in The Hague
- Completed a full range of work but was unsurpassed as a painter of children
- Many paintings were about taverns and festive gatherings (his father was a Brewer)
- He was remarkable in his skills as a colorist
- He ranks next to Rembrandt, Vermeer, and Hals in popularity and very prolific

Steen

(continued)

NOTABLE WORKS:

- *A Mayor of Delft and His Daughter,* Oil on canvas, 1655, Rijksmuseum, Amsterdam, Netherlands
- *In Luxury, Beware,* Oil on canvas, 1663, Kunsthistorisches Museum, Vienna, Austria
- *The Feast of St. Nicholas,* Oil on canvas, 1665–68, Rijksmuseum, Amsterdam, Netherlands

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JACOB ISAACKSZOON

van Ruisdael

(1628–1682)
active in Haarlem and Amsterdam, Holland

- Painter; greatest Dutch landscape artist of the seventeenth century
- Traveled extensively in the Netherlands and Western Germany
- Natural forces dominated his scenes; painted forests, grain fields, beaches, seascapes, castles and buildings—a total scenic range
- God remained separate from his creation instead of a part of it (like *The Jewish Cemetery* painting)
- The emotional force of his work distinguishes him from his contemporaries
- He was very prolific, with over 700 works attributed to him
- Influenced the work of later generations such as Gainsborough, Constable, and Barbizon

NOTABLE WORKS:

- *Two Watermills and an Open Sluice at Singraven,* Oil on canvas, 1650–2, National Gallery, London, United Kingdom
- *The Jewish Cemetery,* Oil on canvas, 1654–5, Detroit Institute of Art Museum, United States
- *Bentheim Castle,* Oil on canvas, 1655 National Gallery of Ireland, Dublin, Ireland
- *The Marsh in a Forest,* Oil on canvas, 1665, Hermitage Museum, St. Petersburg, Russia

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JAN

Vermeer

(1632–1675)
active in Delft, Holland

- Painter; known for painting women engaged in daily household tasks
- Now considered second to Rembrandt but little recognized in his lifetime; rediscovered in the nineteenth century
- His design, composition, handing of light and shade reached a state of perfection
- His interlocking shapes within his works give it a very modern quality
- Made use of a camera obscura, a technique used to achieve exaggeration of forward figures

Vermeer

(continued)

- He had a family of 15 children; a year after his death, his widow declared bankruptcy

NOTABLE WORKS:

- *Christ in the House of Martha and Mary,* Oil on canvas, 1654–55, National Gallery, Edinburgh, United Kingdom
- *Diana and Her Companions,* Oil on canvas, 1655–56, Mauritshuis, The Hague, Netherlands
- *The Procuress,* Oil on canvas, 1656, Gemäldegalerie, Dresden, Germany
- *The Glass of Wine,* Oil on canvas, 1658–60, Gemäldegalerie, Berlin, Germany
- *Woman with a Water Jug,* Oil on canvas, 1660–62, Metropolitan Museum, New York, United States
- *Woman Holding A Balance,* Oil on canvas, 1662–63, National Gallery of Art, Washington, D.C., United States
- *The Geographer,* Oil on canvas, 1668, Kunsthistorisches Museum, Frankfurt, Germany
- *The Love Letter,* Oil on canvas, 1669–70, Rijksmuseum, Amsterdam, Netherlands
- *Young Woman Standing at a Virginal,* Oil on canvas, 1670–72, National Gallery, London, United Kingdom

Chapter 4 Artists of the Romantic and Neoclassical Period (1600–1750)

Artists in this Chapter

GIOVANNI PIRANESI (1720–1778), Italian, active in Rome
GEORGE STUBBS (1724–1806), English
JEAN-BAPTISTE GREUZE (1725–1805), French
HENRY FUSELI (1741–1825), Swiss, active in England
JEAN-ANTOINE HOUDON (1741–1828), French
FRANCISCO GOYA (1746–1828), Spanish, active in Madrid and Italy
JACQUES-LOUIS DAVID (1748–1825), French
WILLIAM BLAKE (1757–1827), English
ANTONIO CANOVA (1757–1822), Italian
ANNE-LOUIS GIRODET-TRIOSON (1767–1824), French
BERTEL THORVALDSEN (approx. 1770–1844), Danish
ANTOINE-JEAN GROS (1771–1835), French
CASPAR DAVID FRIEDRICH (1774–1840), German
JOSEPH MALLORD WILLIAM TURNER (1775–1851), English
JOHN CONSTABLE (1776–1837), English
JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867), French
FRANÇOIS RUDE (1784–1855), French
THEODORE GERICAULT (1791–1824), French
JEAN-BAPTISTE CAMILLE COROT (1796–1875), French
EUGÈNE DELACROIX (1798–1863), French

GIOVANNI
Piranesi

(1720–1778)
Italian, active in Rome

- Printmaker/Architect/Art Theorist; known for his etchings based on ancient Roman/Baroque ruins
- Studied printmaking in Rome; settled there in 1745
- Master of fantastic perspectives and etching to show texture, light, and rich shadows
- Amazing skills in drawing architecture, especially with vertiginous elements and labyrinths
- His imagery was a powerful play between reality and fantasy, fundamental to the theatrical Rococo
- His prints and architectural research made him a key figure of the Neoclassical period

NOTABLE WORKS:

- *Imaginary Prisons* (series), Etching and engraving, 1749–50 (reissued 1761), Princeton University Art Museum, Princeton, United States
    - Remarkable series that imparts fear and repression with a haunting quality
- *Roman Antiquities* (Tome 3, Table 1), Etching and engraving, 1756–7, Metropolitan Museum, New York, United States

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GEORGE
Stubbs

(1724–1806)
English

- Painter/Anatomical Draftsman; known as the greatest of all horse painters
- Had a virtuosity in depicting beauty and grace without sentimentalizing
- The most profound student of the horse; studied the anatomy of horses from direct observation and dissection of many specimens
    - Believed nature was superior to art; stressed the importance of observing the world
- Wrote and illustrated *The Anatomy of the Horse* in 1766; the book became a major work of reference for naturalists and artists
- His depiction of animals with nearly human actions and emotions was characteristic of the Enlightenment

NOTABLE WORKS:

- *Three Plates from Anatomy of the Horse (series)*, Etching, 1766, Metropolitan Museum, New York, United States
- *Lion Attacking Horse*, Oil on canvas, 1770, Yale University Art Gallery, New Haven, United States
- *Hambletonian, Rubbing Down*, Oil on canvas, 1799–1800, Mount Stewart National Trust, Newtownards, United Kingdom

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JEAN-BAPTISTE
Greuze

(1725–1805)
French

- Painter; had a social mission to appeal to moral sense
- Part of the anti-Rococo trend is a matter of content rather than style
- Had great success with *Father Reading Bible to His Children* in 1755 and *Village Bride* in 1761
  - Both sentimental and melodramatic genre paintings
- Late career, painted young girls in a sexually exploitive manner
- Work fell out of favor as taste swung to Neoclassicism; died in poverty after the revolution

NOTABLE WORKS:

- *The Village Bride,* Oil on canvas, 1761, Louvre Museum, Paris, France
- *The Broken Mirror,* Oil on canvas, 1763, Wallace Collection, London, United Kingdom
- *The Broken Pitcher,* Oil on canvas, 1771, Louvre Museum, Paris, France
- *Epiphany,* Oil on canvas, 1774, Fabre Museum, Montpellier, France

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HENRY
Fuseli

(1741–1825)
Swiss, active in England

- Painter/Draftsman/Writer; explored the psychological intersection of sex and fear
- Worked in England after study in Rome; highly influenced by Michelangelo and the Mannerists
- Developed a moody, erotic, and bizarre style; explored imagery of the Last Judgment
- Noted for his visions of sleeping women stirring uneasily under the influence of dreams
- His work can be clumsy and overblown but never lacks great imaginative intensity

NOTABLE WORKS:

- *The Nightmare,* Oil on canvas, 1781, Detroit Institute of Art Museum, United States
- *The Three Witches,* Oil on canvas, approximately 1783, Royal Shakespeare Theater, Stratford upon Avon, United Kingdom
- *Ariadne Watching the Struggle of Theseus with the Minotaur,* Gouache on paper, 1815–20, Yale Center for British Art, New Haven, United States
- *Polyphemus Hurling the Rock at Odysseus,* Pencil and wash on paper, 1819, Auckland Art Gallery, Auckland, New Zealand

JEAN-ANTOINE Houdon

(1741–1828)
French

- Sculptor; one of history's greatest portrait sculptors
- Built career on portrait sculpture, for which he had special gifts; studied in Rome four years
- Style founded on the uncanny ability to make sitters into enlightened personalities
- Had a brilliant gift for depicting the marks of individuality and the knack of catching gesture
- Sculpted in a direct and unpretentious Neoclassical style
- America looked to France for a sculptor to immortalize its first president; Houdon was hand-chosen by Thomas Jefferson, then the American ambassador to France
- His busts of Benjamin Franklin, completed in 1788, spread his fame in the New World

NOTABLE WORKS:

- *Morpheus*, Marble, 1769, Louvre Museum, Paris, France
- *Voltaire Seated*, Terra-cotta, 1781, Musée Fabre, Montpellier, France
- *George Washington*, Marble, 1788, State Capital, Richmond, United States

FRANCISCO Goya

(1746–1828)
Spanish, active in Madrid and Italy

- Painter/Graphic Artist; most powerful and original European artist of his time, an absolute genius
- Portraits emphasized underlying personality; he refused to flatter the subject
- His painting of the eyes and what lies behind them is brilliant and unique for the time
- His essence is dealing with the psychological and showing the costume of the day and rank
- Fame was greatly enhanced by *Disasters of War*, *The Black Paintings* made public after death
- Mysterious mid-career illness left him deaf, increasing his imagination for suffering
- Was obsessed with horrible things that could happen to humanity: madhouses, monsters, nightmares, horrible fantasies; greatest exponent of agony, the morbid, and bizarre
- Expert at painting crowds, inhabitants of hell but not heaven; the *Caprichos* series
- Style is influenced by Velázquez and Rembrandt, whom he admired; court painter for Charles IV

NOTABLE WORKS:

- *The Naked Maja*, Oil on canvas, 1799–1800, Prado Museum, Madrid, Spain

Goya

(continued)

- *Charles IV of Spain and His Family,* Oil on canvas, 1800–01, Prado Museum, Madrid, Spain
- *The Clothed Maja,* Oil on canvas, 1800–03, Prado Museum, Madrid, Spain
- *The Colossus,* Oil on canvas, 1808–12, Prado Museum, Madrid, Spain
- *Saturn Devouring His Children,* Plaster mounted on canvas, 1819–23, Prado Museum, Madrid, Spain

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JACQUES-LOUIS David

(1748–1825)
French

- Painter; works expressed civic values like stoicism and self-sacrifice
- One of the central figures of Neoclassicism; trained with Boucher; later studied in Italy
- Won the Prix de Rome in 1774; funded a three-year stay in the city to work or study
- Lighting was sharply focused and casting precise shadows as derived from Caravaggio
- Uncompromising subordination of color to drawing, in keeping with new severity of taste
- Passionate involvement with human life, society, civic virtuosity, and morality
- Was in revolt against the frivolity of mere picture making; official painter for Napoleon
- Had resounding influence on European painting; pupils included Gérard, Gros, and Ingres

NOTABLE WORKS:

- *Oath of the Horatii,* Oil on canvas, 1784, Louvre Museum, Paris, France
- *Death of Marat,* Oil on canvas, 1793, Royal Museum of Fine Arts, Brussels, Belgium
- *Intervention of Sabine Women,* Oil on canvas, 1799, Louvre Museum, Paris, France
- *Madame Reclaimer,* Oil on canvas, 1800, Louvre Museum, Paris, France
- *Napoleon at the St. Bernard Pass,* 1801, Oil on canvas, Österreichische Galerie Belvedere, Vienna, Austria
- *Consecration of the Emperor Napoleon I and Coronation of the Empress Josephine,* Oil on canvas, 1805–07, Louvre Museum, Paris, France

WILLIAM Blake

(1757–1827)
English

- Draftsman/Engraver/Philosopher/Poet; related to Fuseli and Mannerists
- From childhood he showed visionary powers and claimed to be clairvoyant
- Did not draw from nature but his own visions, which he said were clearer
- A great illustrator whose work showed an unforgettable emotional impact of a situation
    - Published an illustrated collection of his poems in 1787
- Brilliant engraver, enormous output; experimented with alternative printing techniques; disliked painting on canvas

NOTABLE WORKS:

- *Joseph of Arimathea among the Rocks of Albion*, Engraving and etching with grey wash, 1773, British Museum, London, United Kingdom
- *Marriage of Heaven and Hell*, Book, 1790, Various Collections
- Plates for *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam*, Engraving and etching, 1791, Various Collections
    - Blake designed engravings that often contradicted Captain John Gabriel Stedman's narrative and posed questions about his view of humanity and the position of blacks in society.
- *Ancient of Days*, Etching, pen, ink and watercolor on paper, 1793, Stapleton Historical Collection, London, United Kingdom
    - After Taddeo Zuccaro's *Conversion of St. Paul*, Oil on canvas, 1555, Rome, Italy
- *Plague* (from *Europe, A Prophecy*), Etching, 1794, British Museum, London, United Kingdom
- *Nebuchadnezzar*, Copper engraving with pen, ink and watercolor, 1795, Tate gallery, London, United Kingdom
- Illustrations for *The Book of Job* (22 plates), Engraving, 1826, various collections worldwide
- Illustrations for Dante's *Divine Comedy* (102 plates), Drawing and watercolor on paper, 1826, various collections worldwide

ANTONIO Canova

(1757–1822)
Italian

- Sculptor; called "the supreme minister of beauty" by his contemporaries
- The greatest and most influential Neoclassical sculptor, unequaled in his generation
- Early works were lively and naturalistic; later became graver and imbued with antique influence
- Ran a large studio and worked for a galaxy of European notables

Canova

(continued)

- Placed great importance on the handling of his materials
- Went out of favor during Romantic period, when his work seemed cold and static
    - His reputation was greatly revived in the twentieth century

NOTABLE WORKS:

- *Daedalus and Icarus Marble,* 1777–79, Correr Museum, Venice, Italy
- *Theseus and Minotaur,* Marble, 1781–83, Victoria and Albert Museum, London, United Kingdom
- *The Penitent Magdalene,* Marble, 1796, Palazzo Bianco, Genoa, Italy
- *Tomb of the Archduchess Maria Christina of Saxony-Taschen,* Marble, 1798–1805, Augustinian Church, Vienna, Austria
- *Paolina Borghese as Venus Victrix,* Marble, 1804–08, Borghese Gallery, Rome, Italy

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ANNE-LOUIS

Girodet-Trioson

(1767–1824)
French

- Painter/Illustrator; included elements of the erotic in his work
- Well-established portraitist; studied under David; was acclaimed by the Romantics
- Style and technique followed David but for choice of themes and emotional treatment
- Particularly interested in unusual color effects and problems of concentrated light and shade
- One of his best-known portraits, *Mademoiselle Lange as Danae,* caused a scandal because of its satirical sexual allusions
- Won recognition for his paintings glorifying members of Napoleon's family
- In 1812 he inherited a fortune and devoted himself to writing boring poems thereafter

NOTABLE WORKS:

- *The Sleep of Endymion,* Oil on canvas, 1793, Louvre Museum, Paris, France
- *Jean-Baptiste Belley, Deputy for Santo Domingo,* Oil on canvas, 1797, Versailles Museum, Versailles, France
- *Mademoiselle Lange as Danae,* Oil on canvas, 1799, Minneapolis Institute of Art, Minneapolis, United States
- *Portrait of Romainville-Trioson,* Oil on canvas, 1800, Louvre Museum, Paris, France
- *Ossian Receiving the Ghosts of the French Heroes,* Oil on canvas, 1801, Château de Malmaison, Rueil-Malmaison, France

Girodet-Trioson

(continued)

- *Scene of the Deluge*, Oil on canvas, 1806, Louvre Museum, Paris, France
- *The Entombment of Atala*, Oil on canvas, 1809, Louvre Museum, Paris, France
- *The Revolt of Cairo*, Oil on canvas, 1810, Versailles Museum, Versailles, France

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BERTEL Thorvaldsen

(approximately 1770–1844)
Danish

- Sculptor; known for stiff and formal poses in a heroic Neoclassical style
- After Canova the most celebrated sculptor of the Neoclassical; studied in Rome
  - Comparatively, his work is cool and calculated, precise but with less sensitive surfaces
- Emphasized reviving the sublimity of Greek sculpture, though he never studied original Greek works
- Had a large studio with as many as 40 assistants doing many commissions
- His work is a mixture of Neoclassical and Romantic

NOTABLE WORKS:

- *Jason with the Golden Fleece*, Marble, 1803–28, Thorvaldsen Museum, Copenhagen, Denmark
- *Venus with the Apple*, Marble, 1813–16, Thorvaldsen Museum, Copenhagen, Denmark
- *Apotheosis of Napoleon*, Marble, 1830, Museum of Fine Arts, Montreal, Canada

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ANTOINE-JEAN Gros

(1771–1835)
French

- Painter; created some of the most stirring images of the Napoleonic era
- Leading figure of Romanticism, trained with David, later influenced Gericault and Delacroix
- Drawn to color and vibrancy of Rubens and the great Venetians; produced large canvases
- Considered the real inventor of Napoleonic style but never achieved David's authority
- Followed Napoleon on his campaigns and became his official battle painter
- His paintings considered glamorous propaganda, dramatic and skillful with panache
- Upon fall of Napoleon, took refuge in historical reconstructions and ended life by suicide

Gros

(continued)

NOTABLE WORKS:

- *Battle of Nazareth,* Oil on canvas, 1801, Museum of Fine Arts, Nantes, France
- *Bonaparte Visiting the Plague Victims of Jaffa,* Oil on canvas, 1804, Louvre Museum, Paris, France
- *Napoleon on the Battlefield of Eylau,* Oil on canvas, 1807–8, Louvre Museum, Paris, France

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CASPAR DAVID

Friedrich

(1774–1840)
German

- Painter; the greatest German Romantic painter and one of the most original geniuses in landscape
- Began as a topographical draftsman in pencil; didn't take up painting until 1807 at age 33
- Probably inspired by Ruisdael, great seventeenth century Dutch landscape painter
- A master of dark, light, and shadow
    - Painted stretches of sea, mountains, snow-covered or fog-bound plains seen in strange light of sunrise, dusk, or moonlight
- Broke new ground with his subject choice and discovered aspects of nature so far unseen
- He seldom uses obvious religious imagery, but his landscapes convey a sense of haunting spirituality
- "Close your bodily eye, so that you may see your picture first with your spiritual eye," he wrote
- Almost forgotten at death but rediscovered at end of nineteenth century

NOTABLE WORKS:

- *The Cross in the Mountains,* Oil on canvas, 1808, Galerie Neue Meister, Dresden, Germany
- *Abbey in the Oakwood,* Oil on canvas, 1809–10 Alte Nationalgalerie, Berlin, Germany
- *Morning in Giant Mountains,* Oil on canvas, 1810–11, Alte Nationalgalerie, Berlin, Germany
- *Winter Landscape,* Oil on canvas, 1811, National Gallery, London
- *The Wanderer above the Mists,* Oil on canvas, 1817–18, Kunsthalle, Hamburg, Germany
- *Moon by Sea,* Oil on canvas, 1821, Hermitage Museum, Saint Petersburg, Russia
- *Moon Rising over Sea,* Oil on canvas, 1822, Alte Nationalgalerie, Berlin, Germany
- *Women at the Window,* Oil on canvas, 1822, Alte Nationalgalerie, Berlin, Germany

Friedrich

(continued)

- *The Sea of Ice*, Oil on canvas, 1824, Kunsthalle, Hamburg, Germany
- *Evening Landscape with Two Men*, Oil on canvas, 1830–35, Hermitage Museum, Saint Petersburg, Russia
- *Large Enclosure*, Oil on canvas, 1832, Gemäldegalerie, Dresden, Germany

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JOSEPH MALLORD WILLIAM

Turner

(1775–1851)
English

- Painter; the most original genius in landscape painting of nineteenth century; began as watercolorist
- A master of naturalism and a great observer
- Influenced initially by seventeenth-century Dutch marine paintings, Poussin, Titian, and Veronese
- Showed great attention to luminosity and atmosphere but became increasingly Romantic in dramatic subject matter and movement
- In 1802 he became the youngest ever full Royal Academician (27 years old)
- First impulse when sketching was not an idea but a feeling; sunsets and sunrises provided color range
- Critical stage in liberation of color was a trip to Venice in 1819
- Made rapid shorthand pencil jottings as reminders for composition
- By 1843 his brushwork became breathtakingly free; some compositions were almost abstract
- First artist to realize color could speak to us directly and would seem independent from subject matter; liberation of color was a triumph of the more irrational late works
- Quote: “Every look at nature is a refinement upon art”

NOTABLE WORKS:

- *Fisherman at Sea*, Oil on canvas, 1796, Tate Gallery, London, United Kingdom
- *Buttermere Lake, with Part of Cromackwater, Cumberland, a Shower*, Oil on canvas, approximately 1798, Tate Gallery, London, United Kingdom
- *Bonneville, Savoy*, Oil on canvas, 1803, Museum of Art, Dallas, United States
- *Shipwreck*, Oil on canvas, 1805, Tate Gallery, London, United Kingdom
- *Snow Storm, Hannibal and his Army Crossing the Alps*, Oil on canvas, 1812, Tate Gallery, London
- *The Burning of the Houses of Lords and Commons*, Oil on canvas, 1834–5, Museum of Art, Philadelphia, United States

Turner

(continued)

- *The Parting of Hero and Leander*, Oil on canvas, before 1837, National Gallery, London, United Kingdom
- *The Slave Ship*, Oil on canvas, 1840, Museum of Fine Arts, Boston, United States
- *Peace, Burial at Sea*, Oil on canvas, 1842, Tate Gallery, London, United Kingdom
- *The Evening of the Deluge*, Oil on canvas, 1843, National Gallery, London, United Kingdom
- *Rain, Steam and Speed–The Great Western Railway*, Oil on canvas, approximately 1844, National Gallery, London, United Kingdom

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JOHN

Constable

(1776–1837)
English

- Painter; ranked with Turner as one of the greatest British landscape painters of nineteenth century
- Carried out his own way inherited from Ruisdael and seventeenth-century Dutch landscape painters
- No one was able to capture the clash of the elements with such power, not even Turner
- Caught the flickering of light, solitude of mountains, and the shadow and drama of weather, which he depicted with the freedom of his brush
- Believed in the chiaroscuro of nature; remembered light and shade never stay still
- Paintings were based on observable facts; attacked the canvas like Francisco Goya
- Won recognition in the 1820s with *Haywain* and won Paris Salon gold medal 1824
- Finally accepted by Royal Academy late life after wife died, which gave him no pleasure
- He was the source of inspiration for the whole Barbizon School in France; he also ultimately influenced the Impressionists but had little sway in England
- His full-size sketches are considered as valuable as his final paintings and praised by artists and collectors of the twentieth century

NOTABLE WORKS:

- *Dedham Vale*, Oil on canvas, 1802, Victoria and Albert Museum, London, United Kingdom
- *Boat Building near Flatford Mill*, Oil on canvas, 1815, Victoria and Albert Museum, London, United Kingdom
- *Haywain*, Oil on canvas, 1821, National Gallery, London
- *Brighton Beach*, Oil on paper, 1824, Victoria and Albert Museum, London, United Kingdom

Constable

(continued)

- *The Leaping Horse*, Oil on canvas, 1825, Royal Academy of Arts, London, United Kingdom
- *Salisbury Cathedral from the Meadows*, Oil on canvas, 1830, Private Collection
- *The Cenotaph to the Memory of Sir Joshua Reynolds*, Oil on canvas, 1833–36, National Gallery, London, United Kingdom
- *Stonehenge*, Watercolor, 1835, Victoria and Albert Museum, London, United Kingdom

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JEAN-AUGUSTE-DOMINIQUE Ingres

(1780–1867)
French

- Painter; known for his purity of line and enamel-like coloring
- Role model of perfection and beauty; one of the greatest classical artists since Raphael
- Studied in David's studio with Gros, then in Rome for 18 years
- Style showed that the more distinct, sharp, wiry the boundary line, the more perfect the art
- Portrait drawings and paintings were considered nearly perfect; he preferred drawings
- The sight of the female body in certain poses excited him and inspired great works
- His connection between beauty of form and sex is obscure, but he excelled at depicting the sensuous nature of beauty, which allowed him to realize his inner ideal of order
- Could unify psychological depth and physical accuracy completely, like no other Romantic artist
- Peaked at 34 (1814); regained primacy at 44 (1824) for a long career

NOTABLE WORKS:

- *Bonaparte, First Consul*, Oil on canvas, 1804, Curtius Museum, Liège, Belgium
- *Portrait of Madame Riviere*, Oil on canvas, 1806, Louvre Museum, Paris, France
- *Portrait of Madame Devaucay*, Oil on canvas, 1807, Condé Museum, Chantilly, France
- *The Valpinçon Bather*, Oil on canvas, 1808, Louvre Museum, Paris, France
- *Jupiter and Thetis*, Oil on canvas, 1811, Musée Granet, Aix-en-Provence, France
- *Triumph of Romulus over Acron*, 1812, Tempera on canvas, Louvre Museum, Paris, France
- *Grande Odalisque*, Oil on canvas, 1814, Louvre Museum, Paris, France

Ingres

(continued)

- *The Source*, Oil on canvas, 1820, Musée d'Orsay, Paris, France
    - This painting is considered the *Mona Lisa* of the nineteenth century
- *Vow of Louis XIII*, Oil on canvas, 1823, Cathedral of Notre-Dame, Montauban, France
- *Apotheosis of Homer*, Oil on canvas, 1827, Louvre Museum, Paris, France
- *The Martyrdom St. Symphorian*, Oil on canvas, 1834, Autun Cathedral, Autun, France
- *Portrait of Monsieur Bertin*, Oil on canvas, 1834, Louvre Museum, Paris, France
- *Odalisque with Slave*, Oil on canvas, 1839, Fogg Museum, Cambridge, Massachusetts, United States
- *Portrait of Madame Moitessier*, Oil on canvas, 1844–56, National Gallery, London, United Kingdom
- *Portrait of Madame d'Haussonville*, Oil on canvas, 1845, Frick Collection, New York, United States
- *Turkish Bath*, Oil on canvas on wood, 1862, Louvre Museum, Paris, France

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FRANÇOIS
Rude

(1784–1855)
French

- Sculptor; highly successful in public monuments
- Fervent admirer of Napoleon; emotionally charged work expressed martial spirit of era
- His work revealed his classical training in spite of his dramatic movement
- Rediscovered national sculpture as a tradition, which led him back to Claus Sluter

NOTABLE WORKS:

- *The Marseillais Volunteers Departing (on the Arc de Triomphe)*, Stone, 1833–6, Arc the Triomphe de l'Étoile, Paris, France
- *Napoleon Rising to Immortality*, Bronze, 1845–47, Parc Noisot, Fixin-lès-Dijon, France

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THEODORE
Gericault

(1791–1824)
French

- Painter/Graphic Artist; known for his energetic handling of paint and taste for the macabre
- One of the prime movers and most original figures of Romanticism
- Influenced by making copies of old masters and Baron Gros with a passion for Rubens
- Became and enthusiastic student of Michelangelo and the Mannerists while studying in Italy

Gericault

(continued)

- Had remarkable virtuosity for showing stirring action and swirling movement; influenced Delacroix
- Depicted contemporary events with epic grandeur, such as *The Raft of the Medusa*
- His series of portraits of the insane explored the then-new field of physiognomy, which touted that physical appearance could be used to diagnose mental illness

NOTABLE WORKS:

- *An Officer of the Chasseurs Commanding a Charge*, Oil on canvas, 1812, Louvre Museum, Paris, France
- *Leda and the Swan*, Chalk and watercolor on paper, 1817, Louvre Museum, Paris, France
- *The Raft of the Medusa*, Oil on canvas, 1818–9, Louvre Museum, Paris, France
- *Head of a White Horse*, Oil on canvas, 1819, Louvre Museum, Paris, France
- *Portrait of a Kleptomaniac*, Oil on canvas, 1822, Museum of Fine Arts, Ghent, Belgium

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JEAN-BAPTISTE CAMILLE
Corot

(1796–1875)
French

- Painter/Printmaker; the first and greatest French Romantic landscape artist of the nineteenth century
- His directness and vision were admired; he was held in high esteem as a noble and generous man
- Created silvery poetic landscape paintings and quiet portrait studies of pensive women
- Spent two years in Italy and studied seventeenth-century Dutch landscape painters
- Developed his sensitive treatment of light, form, and distance in terms of tonal values through painting on the spot
  - Insisted on truth of the moment and did not idealize nature
- Turned to figures later in life; his female nudes were admired
- Corot said that he kept a copy of all of his work in his eyes and in his heart

NOTABLE WORKS:

- *Banks of the Stream near the Corot Property, Ville d'Avray*, Oil on paper, 1823, Metropolitan Museum, New York, United States
- *The View of Rome: Castle and Bridge of St. Angelo*, Oil on paper, 1826–27, Fine Arts Museum, San Francisco, United States
- *Claire Sennegon, the Artist's Niece and Future Madame Charmois*, Oil on canvas, 1837, Louvre Museum, Paris, France
- *Morning: Dance of the Nymphs*, Oil on canvas, 1850–51, Musée d'Orsay, Paris, France

Corot

(continued)

- *The Cathedral at Mantes,* Oil on canvas, 1865, Musée Saint-Denis, Reims, France
- *Church of Marissel near Beauvais,* Oil on canvas, 1866, Louvre Museum, Paris, France
- *Agostina,* Oil on canvas, 1866, National Gallery of Art, Washington, D.C., United States
- *Lady with a Pearl,* Oil on canvas, 1868–70, Louvre Museum, Paris, France
- *Diana Bathing (The Fountain),* Oil on canvas, 1869–70, Carmen Thyssen-Bornemisza Collection, Long-term loan to Thyssen Museum, Madrid, Spain
- *The Belfry of Douai,* Oil on canvas, 1871, Louvre Museum, Paris, France
- *Lady in Blue,* Oil on canvas, 1874, Louvre Museum, Paris, France

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EUGÈNE

Delacroix

(1798–1863)
French

- Painter; greatest French painter of the Romantic and founder of what became Expressionism
- Master of form and color and one of the most intelligent men of his century
- Studied with Guerin and copied old masters; admired Gainsborough and Rubens
- Breaking from Neoclassical, invented paintings that depend on expressive color and vibrant surface
- Most of his great works involve shedding of blood; liked gleaming female skin over precision
- Turned to exotic history and literature for inspiration (*Massacre at Chios*)
- Style and technique changed after trip to Morocco in 1830; began to use a personal technique of vibrating adjacent tones and Divisionist color effects in a manner that Watteau had mastered
- Nursed an open enmity with Ingres based on extreme competition
- Influenced Courbet, van Gogh, Manet, Matisse, and Seurat; his studio in Paris is now a museum

NOTABLE WORKS:

- *The Barque of Dante,* Oil on canvas, 1822, Louvre Museum, Paris, France
- *Massacre at Chios,* Oil on canvas, 1824, Louvre Museum, Paris, France
- *Death of Sardanapalus,* Oil on canvas, 1827, Louvre Museum, Paris, France

Delacroix

(continued)

- *Liberty Leading the People*, Oil on canvas, 1830, Louvre Museum, Paris, France
- *Women in Algiers*, Oil on canvas, 1834, Louvre Museum, Paris, France
- *Entry of the Crusaders into Constantinople*, Oil on canvas, 1840 Louvre Museum, Paris, France
- *The Sultan of Morocco and His Entourage*, Oil on canvas, 1845, Musée des Augustins, Toulouse, France
- *The Abduction of Rebecca*, Oil on canvas, 1846, Metropolitan Museum, New York, United States
- *Jacob Wrestling with the Angel*, Fresco, 1857–61, Saint-Sulpice, Paris, France
- *Lion Hunt*, Oil on canvas, 1860–61, Museum of Fine Arts, Boston, United States
- *The Education of Achilles*, Pastel, 1862, Getty Museum, Los Angeles, United States

Chapter 5 Artists of Realism and Impressionism (1850–1925)

Artists in this Chapter

UTAGAWA TOYOKUNI III, Utagawa Kunisada, (1786–1865), Japanese
HONORÉ DAUMIER (1808–1879), French
THEODORE ROUSSEAU (1812–1867), French
JEAN FRANCOIS MILLET (1814–1875), French
GUSTAVE COURBET (1819–1877), French
EUGENE BOUDIN (1824–1898), French, active in Honfleur
JEAN-BAPTISTE CARPEAUX (1827–1875), French
CAMILLE PISSARRO (1830–1903), French, active in the West Indies and Paris
EDOUARD MANET (1832–1883), French, active in Paris
EDGAR DEGAS born Hilaire-Germain-Edgar de Gas (1834–1917), French
PAUL CÉZANNE (1839–1906), French, active in Aix-en-Provence
MARIE BRACQUEMOND (1840–1916), French
CLAUDE MONET (1840–1926), French, active in Le Havre and Paris
AUGUSTE RODIN (1840–1917), French
BERTHE MORISOT (1841–1895), French
AUGUSTE RENOIR (1841–1919), French, active in Limoges
GEORGES SEURAT (1859–1891), French
ARISTIDE MAILLOL (1861–1944), French
JOAQUÍN SOROLLA Y BASTIDA (1863–1923), Spanish, active in Italy, France, the United States, and elsewhere

UTAGAWA
Toyokuni III

also known as
Utagawa Kunisada
(1786–1865)
Japanese

- Printmaker; the most popular, prolific and commercially successful designer of ukiyo-e woodblock prints in nineteenth-century Japan; famous for his works of geisha women in pictorial landscapes
- Woodblock prints were made in first half to mid-nineteenth century to take advantage of the *Genji* craze based on novel by Murasaki Shikibu in the eleventh century
- Born in Edo, modern-day Tokyo; not much is known about this master's life
- First known print dates to the year 1807; further full-sized prints appear starting in 1809 or 1810
- A trendsetter in the art of the Japanese woodblock print; always at the vanguard of his time and in tune with the tastes of the public
- Toyokuni had a five-decade career, during which his work was always popular and sold in the thousands and circulated far beyond Japan
    - Japanese woodblock prints are acknowledged to have seminal influence on early French Impressionism, from 1850 forward

NOTABLE WORKS:

- *The Actors Ichikawa Ebizo V and Ichikawa Saruzo I*, Woodblock print, 1849, Art Institute of Chicago, United States
- **POF: *The love tree in the Garden of the Cherry Tree***, Woodblock print, 1850; published by Tsutpya Kichizo; censors are Hama and Magome, ca. 1850; a tryptic scene showing Prince Genji and his women in a colorful and active pictorial landscape
- *Nihon Bridge*, from the series *Views of Famous Places Along the Tōkaidō*, Woodblock print, 1863, van Gogh Museum, Amsterdam, Netherlands

HONORÉ
Daumier

(1808–1879)
French

- Caricaturist/Painter/Sculptor/Political Satirist; known for his biting and brilliant cartoons
- His technique was remarkably broad and free; the power of his work came from his power to interpret mental folly in terms of physical absurdity
- Very prolific; started painting scenes of contemporary life late in his career (1840s)
- Sometimes considered a Romantic; really a realist like Courbet due to his directness
- Shows a post–Hieronymus Bosch influence in his caricatures

Daumier

(continued)

- His works had little impact during his life; shown in Salon four times; had first solo show one year before his death
  - His reputation as a painter improved posthumously

NOTABLE WORKS:

- *It's Safe to Release This One,* Lithograph, 1834, various collections
- *The Third-Class Carriage,* Oil on canvas, 1860–63, Metropolitan Museum, New York, United States

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THEODORE
Rousseau

(1812–1867)
French

- Painter; the central figure of the Barbizon School and pioneer of landscapes in the open air
- The Barbizon turned to Northern Baroque (Ruisdael) as an alternative to Neoclassical
- Corot's fidelity to nature was an important element of the Barbizon school.
  - Continually rejected by the Salon due to the non-academic outlook of his work
- Permanently settled in Barbizon (near Fontainebleau) in 1844; became a close friend of Millet
- Solitary concentration in Fontainebleau forest allowed him to the unlock the secrets of nature
- Deeply interested in Japanese art at a time when it was just becoming known in Europe (1863)
- Success came later to him; his output was enormous

NOTABLE WORKS:

- *A Meadow Bordered by Trees,* Oil on panel, 1845, Metropolitan Museum, New York, United States
- *Village of Becquigny,* Oil on panel, 1857, Frick Collection, New York, United States

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JEAN FRANCOIS
Millet

(1814–1875)
French

- Painter; central figure of Barbizon School of early nineteenth-century French painters
- Painted ordinary pictures of rustic life and working-class people
- His treatment of the human figure was classical and intensely sensual
- He was influenced by friend Rousseau and passed most of his life in poverty
- There are many elements of Social Realism in many of his works

Millet

(continued)

- Emphasized the serious and melancholy aspects of country life in Barbizon
- One of the finest draftsmen of nineteenth century
- May have influenced Picasso and Henry Moore; definitely influenced van Gogh

NOTABLE WORKS:

- *Reclining Female Nude*, Oil on canvas, 1844–45, Musée d'Orsay, Paris, France
- *Retreat from the Storm*, Oil on canvas, 1846, Metropolitan Museum, New York, United States
- *The Quarriers*, Oil on canvas, 1846–47, Museum of Art, Toledo, United States
- *The Two Bathers*, Oil on canvas, 1848, Musée d'Orsay, Paris, France
- *The Winnower*, Oil on canvas, 1848, Louvre Museum, Paris, France
- *The Sower*, Oil on canvas, 1850, Museum of Fine Art, Boston, United States
- *Water Carrier*, Oil on canvas, 1855, Private Collection
- *The Gleaners*, Oil on canvas, 1857, Musée d'Orsay, Paris, France
- *Man with a Hoe*, Oil on canvas, 1860–62, Getty Museum, Los Angeles, United States
- *Shepherdess with Her Flock*, Oil on canvas, 1863, Musée d'Orsay, Paris, France
- *Flight into Egypt*, Conte crayon, pen, ink, pastel and wash on paper, 1864, Art Institute of Chicago, United States
- *Winter: The Faggot Carriers*, Oil on canvas, 1869–75, National Museum, Cardiff, United Kingdom
- *November*, Oil on canvas, 1870, Nationalgalerie, Berlin, Germany (lost)
- *Peasant Family*, Oil on canvas, 1871–72, National Museum of Wales, Cardiff, United Kingdom
- *The Church at Greville*, Oil on canvas, 1871–74, Musée d'Orsay, Paris, France

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GUSTAVE
Courbet

(1819–1877)
French

- Painter; the greatest and most influential realist painter of the nineteenth century. Started as a Romantic but established himself as the leader of the Realist school
- Rejected doctrine and idealization and concentrated on reality
  - Avoided official art schools; learned from copying artists like Caravaggio and Velázquez

Courbet

(continued)

  - Rejected the Salon scene; set the precedent for private exhibitions that would later be followed by the Impressionists and the Cubists
- Bold technique, often used thick brush work and a palette knife to apply paint
- His socialist views and radical politics helped determine his selection of subjects
- Painted life-size large canvases; their nearest relative is Rembrandt's *Night Watch* (approximately 12 × 14 feet)

NOTABLE WORKS:

- *The Desperate Man*, Oil on canvas, 1844–45, Private Collection
- *Self-Portrait (Man with Pipe)*, Oil on canvas, 1848–49, Musée Fabre, Montpellier, France
- *Stone Breakers*, Oil on canvas, 1849, Gemäldegalerie, Dresden (destroyed in WWII)
- *Burial at Ornans*, Oil on canvas, 1849–50, Musée d'Orsay, Paris, France
- *The Meeting*, Oil on canvas, 1854, Musée Fabre, Montpellier, France
- *The Painter's Studio*, Oil on canvas, 1855, Musée d'Orsay, Paris, France
- *Three English Girls at a Window*, Oil on canvas, 1865, Ny Carlsberg Glyptotek, Copenhagen, Denmark
- *The Beautiful Irish Girl*, Oil on canvas, 1865–66, Metropolitan Museum, New York, United States
- *The Origin of the World*, Oil on canvas, 1866, Musée d'Orsay, Paris, France

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EUGÈNE Boudin

(1824–1898)
French, active in Honfleur

- Painter; painted beach and harbor scenes of Normandy's coast with special attention paid to the sky
- Ran bookstore in Le Havre, where clients like Millet encouraged him to paint
  - In 1859, he met Gustave Courbet and poet/art critic Charles Baudelaire, who took an interest in his work; he submitted to the Salon for the first time the same year and was accepted
- Monet became an artist under his influence; Boudin was the link between Courbet and Impressionism
- Strong advocate of direct painting from nature and painted in the open air; influenced by seventeenth-century Dutch masters
  - Painted small, sketchy canvases in actual presence of the object, primarily in northern France
- The Eugène Boudin Museum in Honfleur, France, was established in 1868

Boudin

(continued)

NOTABLE WORKS:

- *Beach Scene, Tranville,* Oil on canvas, 1863, Metropolitan Museum, New York, United States
- *Beach Scene, Tranville,* Oil on canvas, 1863, National Gallery of Art, Washington, D.C., United States
- *Beach Scene, Tranville,* Oil on canvas, 1864, Musée d'Orsay, Paris, France
- *Beach at Tranville,* Oil on canvas, 1893, Hermitage Museum, Saint Petersburg, Russia

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JEAN-BAPTISTE
Carpeaux

(1827–1875)
French

- Sculptor; his exuberance of feeling and vivacious molding broke away from Neoclassicism
- Studied and worked in the studio of Rude but surpassed him with his gifts
- Lived in Rome from 1856 to 1862; admired Donatello, Verrocchio, and most of all Michelangelo
- Virtuoso of every material and sharply observant draftsman adept with canvas as well
- Revealed versatile sensibility by alternating currents of Romanticism and Realism
- Made extremely large figures 15 feet tall; last artist for royal court of France Napoleon III
- Heavily influenced Auguste Rodin, who adored him and his generation of sculptors
- Died relatively young, 48 years old
- Great retrospective show at the Metropolitan Museum, New York, in 2014

NOTABLE WORKS:

- *Ugolino and Sons,* Marble, 1865–67, Metropolitan Museum, New York, United States
- *Bust of Samuel Welles de la Vallette,* Plaster, 1866, Petit Palais, Paris, France
- *The Dance,* Stone, 1866–69, Musée d'Orsay, Paris, France
  - This piece originally decorated the Paris Opera House; it was replaced with a copy in 1986
  - A variant on the central figure *Genius of Dance,* 1869, is owned by the Detroit Institute of Arts

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CAMILLE
Pissarro

(1830–1903)
French, active in the West Indies and Paris

- Painter/Printmaker; considered the father of Impressionism
- Central figure in Impressionists group; the only one that showed in all eight exhibitions 1874–86
    - A teacher to the rest of the group, taught Cézanne, Manet, Monet, Renoir, Degas, and Gauguin
- Spent time in England, where he was influenced by landscape artists Constable and Turner
- Many of his works had a sense of motion due to the way he captured and portrayed the light
- His landscapes had straightforward naturalism that shows kinship with the Barbizon School
- He died blind but was extremely prolific in painting and graphics

NOTABLE WORKS:

- *The Hermitage at Pontoise*, Oil on canvas, 1867, Solomon Guggenheim Museum, New York, United States
- *Whitefrost*, Oil on canvas, 1873, Musée d'Orsay, Paris, France
- *The Cote des Boeufs at L'Hermitage near Pontoise*, Oil on canvas, 1877, National Gallery, London, United Kingdom
- *Haymakers, Evening, Eragny*, Oil on canvas, 1893, Joslyn Museum of Art, Omaha, United States
- *Place du Théâtre-Français, Paris: Rain*, Oil on canvas, 1898, Institute of Art, Minneapolis, United States

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EDOUARD
Manet

(1832–1883)
French, active in Paris

- Painter/Printmaker; considered one of the most important founders of modern art
- Rose to heights of brilliance that no other nineteenth-century artist surpassed
- Broke away from tyranny of the past; insisted on reconciling style with life
    - Greatest strength was modern life subjects with great color value and emotional reserve
- Established a manifesto of artistic freedom with *Luncheon on the Grass* in 1863
- Illustrated Mallarmé's French translation of Edgar Allan Poe's *The Raven* in 1875
- Painting style was based upon study of Old Masters in Louvre like Velázquez, Goya, and Hals
    - Spent time in Spain; influenced by many Spanish painters
- Had a reputation as leader of a group of young Impressionists who met at Café Guerbois
- Inherited considerable wealth when his father passed; was generous with other artists

Manet

(continued)

NOTABLE WORKS:

- *Absinthe Drinker*, Oil on canvas, 1859, Ny Carlsberg Glyptotek, Copenhagen, Denmark
- *La Musique aux Tuileries*, Oil on canvas, 1862, National Gallery, London, United Kingdom
- *Spanish Ballet*, Oil on canvas, 1862, Phillips Collection, Washington, D.C., United States
- *Luncheon on the Grass*, Oil on canvas, 1863, Musée d'Orsay, Paris, France
- *Olympia*, Oil on canvas, 1863, Musée d'Orsay, Paris, France
- *Battle of the Kearsarge and the Alabama*, Oil on canvas, 1864, Museum of Art, Philadelphia, United States
- *Races at Longchamp*, Oil on canvas, 1866, Art Institute of Chicago, United States
- *Reading*, Oil on canvas, 1868, Musée d'Orsay, Paris, France
- *Cats Meeting*, Lithograph, 1868, Museum of Fine Arts, Boston, United States
- *Le Bon Bock (Portrait of Emile Bellot)*, Oil on canvas, 1873, Museum of Art, Philadelphia, United States
- *Argenteuil*, Oil on canvas, 1874, Musée des Beaux-Arts, Tournai, France
- *Bar at the Folies-Bergère*, Oil on canvas, 1881–82, Courtauld Institute, London, United Kingdom

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EDGAR

Degas

born Hilaire-Germain-Edgar de Gas
(1834–1917)
French

- Painter/Sculptor/Printmaker; superb draftsman and classical painter
- Spent much time in Italy in his early years where he studied early Renaissance masters
- Trained in tradition of Ingres whom he greatly admired
- Loved to paint racing, theatre, circus, café and especially ballet scenes
    - Dancers floated (levitate) like a butterfly caught in the glare of spotlights
- Had a gift of uniting figures by flow of line and balance so groups became living units
- Regarded as one of the most prominent Impressionists though his approach/style was different
- Liked the reality of photography; had a passion for moral truth; felt nothing should be glossed over
- Painted nudes realistically and not seductively, conveying movement through use of line
- Diversity of subjects; dancers, common people scenes, sensuous nudes are all done to perfection

Degas

(continued)

- Finest work was in pastels, allowing him to create effects of line, color, and tone integrated together

NOTABLE WORKS:

- *The Bellelli Family,* Oil on canvas, 1860–62, Musée d'Orsay, Paris, France
- *Duke and Duchess of Morbilli,* Oil on canvas, 1865, Museum of Fine Arts, Boston, United States
- *Interior (the Rape),* Oil on canvas, 1968–69, Museum of Art, Philadelphia, United States
- *Carriage at the Races,* Oil on canvas, 1869, Museum of Fine Arts, Boston, United States
- *Dancing Class,* Oil on canvas, 1870, Metropolitan Museum, New York, United States
- *Musicians of the Orchestra,* Oil on canvas, 1872, Stadel Museum, Frankfurt, Germany
- *The Cotton Exchange at New Orleans,* Oil on canvas, 1873, Museum of Fine Arts, Pau, France
- *Rehearsal of a Ballet on Stage,* Pastel over pen and ink on paper, 1874 Metropolitan Museum, New York, United States
- *Absinthe Drinkers,* Oil on canvas, 1876, Musée d'Orsay, Paris, France
- *At the Beach,* Thinned oil on paper mounted to canvas, 1876, National Gallery, London, United Kingdom
- *The Little Dancer Aged 14,* Bronze, partly tinted, cotton skirt and satin hair ribbon, 1880 (model), 1922 (cast), Metropolitan Museum, New York, United States
- *At the Milliner's,* Pastel on paper mounted on board, 1882, Museum of Modern Art, New York, United States
- *Three Dancers,* Pastel, 1900, National Museum, Belgrade, Serbia

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PAUL

Cézanne

(1839–1906)
French, active in Aix-en-Provence

- Painter; one of the greatest Post-Impressionists, along with van Gogh and Gauguin
- Had a long friendship with Pissarro, whom he considered a mentor; through him he met Manet and Courbet, who persuaded him to study art in Paris
- Initially inspired by Delacroix and Courbet but quickly grasped the nature of the Manet revolution
- Favorite themes were the landscape of Provence, portraits of his wife, and still life
- Painted partially from nature but imposed a disciplined restraint on his impetuosity
- Believed all forms of nature were based on the cone, the sphere, and the cylinder

Cézanne

(continued)

- His brush strokes have a rhythmic pattern, giving the canvas a shimmering texture
- Also played with perspective making it sometimes incorrect, a move towards abstraction
- Had a profound effect on twentieth century particularly the Cubists
- By the end of the nineteenth century he was considered a "sage" by many younger artists

NOTABLE WORKS:

- Fine collections at Courtauld Institute of Art, London, United Kingdom; Musée d'Orsay, Paris, France; Barnes Foundation, Philadelphia, United States; and Cézanne House, Aix-en-Provence, France
- *The Murder*, Oil on canvas, 1868, Walker Art Gallery, Liverpool, United Kingdom
- *Modern Olympia (Pasha)*, Oil on canvas, 1869–70, Private Collection
- *Self Portrait*, Oil on canvas, 1880–81, National Gallery, London, United Kingdom
- *Basket of Apples*, Oil on canvas, 1895, Art Institute of Chicago, United States
- *Still Life with Plaster Cupid*, Oil on canvas on board, 1895, Courtauld Institute of Art, London, United Kingdom
- *Mont Sainte-Victoire Seen from the Bibémus Quarry*, Oil on canvas, 1897, Museum of Art, Baltimore, United States
- *Large Bathers*, Oil on canvas, 1906, Museum of Art, Philadelphia, United States

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MARIE
Bracquemond

(1840–1916)
French

- Painter/Printmaker/Designer; one of the three "Grandes Dames" of Impressionism
- Actively participated in the Impressionist scene
    - Began studying drawing under the advice of Ingres; was never formally educated
    - Early works show the influence of Ingres and Alfred Stevens
    - Style of painting changed completely around 1880 due to her admiration for Renoir and Monet and subsequently because of advice from Gauguin
- Used color in the Impressionist way; her work was flooded with light yet also exact in its draftsmanship
- Commissioned by the state to copy pictures in the Louvre, where she met her future husband, artist Félix Bracquemond, in about 1867

Bracquemond

(continued)

- Exhibited at the Salon in 1857, 1874, and 1875; exhibited in the Impressionist Salons in 1879, 1880, and 1886
- Produced a limited amount of work, mainly domestic scenes as her husband was against her developing her career
- Her retrospective exhibition of 1919 at the Galerie Bernheim-Jeune, Paris, included 90 paintings (mainly small sketches), 34 watercolors, and 9 engravings

NOTABLE WORKS:

- *On the Terrace at Sčvres,* Oil on Canvas, 1880, Musée du Petit Palais, Geneva, Switzerland
- *Tea Time (Portrait of Louise Quivoron),* Oil on canvas, 1880, Musée du Petit Palais, Paris, France
- *The Lady in White,* Oil on canvas, 1880, Musée de la Ville, Cambrai, France

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CLAUDE

Monet

(1840–1926)
French, active in
Le Havre and Paris

- Painter; founder and leader of the Impressionist movement in France; unwavering to its principles over his long career—the movement's name is derived from his *Impression, Sunrise*
- Worked with Manet, Renoir, and Sisley, all fellow Impressionists
- Adopted Manet's concept of painting and applied it to landscapes outdoors
- His scenes produced the effect of being flooded with sunlight
- Went to England and studied Constable and Turner, who also had profound effect
- Suffered extreme poverty and then began to prosper; moved to Argenteuil, where his works became imbued with shimmering surfaces; retired to Giverny, the scene of his Water Lilies (1899–1906)
- His eyesight failed in his later years; he was still extremely prolific, with over 3,000 works

NOTABLE WORKS:

- *Garden at Sainte-Adresse,* Oil on canvas, 1867, Metropolitan Museum, New York, United States
- *Impression, Sunrise,* Oil on canvas, 1873, Musée Marmottan Monet, Paris, France
- *La Gare Saint-Lazare,* Oil on canvas, 1877, Musée d'Orsay, Paris, France
- *Haystacks, Snow Effect,* Oil on canvas, 1881, National Gallery, Edinburgh, Scotland
- *Women in the Garden,* Oil on canvas, 1886, Musée d'Orsay, Paris, France

Monet

(continued)

- *Haystacks* (several versions), Oil on canvas, 1886–91, Hermitage Museum, Saint Petersburg, Russia; Art Institute of Chicago, United States; Pushkin Museum, Moscow, Russia; Museum of Fine Arts, Boston
- *Rouen Cathedral* (several versions), Oil on canvas, 1892–4, National Museum, Washington, D.C., United States; National Museum, Belgrade, Serbia; Musée d'Orsay, Paris, France; Musée Marmottan, Paris, France

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AUGUSTE

Rodin

(1840–1917)
French

- Sculptor; greatest and most influential sculptor of his period since Michelangelo and Bernini
- Single-handedly raised sculpture from a period of stagnation
- Last heir to the great Romantics of the nineteenth century; studied Michelangelo in Italy, which freed him of his academism; liked Carpeaux
- Came to art later in life after working as a commercial sculptor; he was rejected by Beaux-Arts three times
- Considered his work completed when it expressed his idea; as a result, his work is varied in technique
  - Some are polished, some are gouged and scraped, and some barely emerged from the stone
- Caused a sensation with his naturalistic treatment of the nude figure
- Submitted *The Age of Bronze* to Salon of 1877; it was so naturalistic that critics accused him of making a cast from life
- His figures showed strain and muscle tension; these visceral details conveyed much emotion
- Modeled in clay and cast in bronze
  - Felt marble was the vehicle of dreams, clay the vehicle of truth
- The Rodin Museum in Paris was established in 1919

NOTABLE WORKS:

- *The Age of Bronze*, Bronze, 1877, Rodin Museum, Paris, France
- *The Gates of Hell*, Bronze, 1880–90, Rodin Museum, Paris, France
  - Inspired by Dante's *Divine Comedy*
- *Woman Squatting (Lust)*, Terracotta, 1881–2, Rodin Museum, Paris, France
- *The Three Shades*, Bronze, 1881–86, Metropolitan Museum, New York, United States
- *Burghers of Calais*, Bronze, 1984–95, City Hall, Calais, France
- *The Three Faunesses*, Bronze, before 1896, National Museum of Western Art, Tokyo, Japan

Rodin

(continued)

- *Balzac*, Bronze, 1897, Rodin Museum, Paris, France
- *The Thinker*, Bronze, 1902–4, Rodin Museum, Paris, France
- *Prodigal Son*, Bronze, 1905, Rodin Museum, Paris France
- *Walking Man*, Bronze, 1907, Rodin Museum, Paris, France
- *The Cathedral*, Stone, 1908, Rodin Museum, Paris, France
- *Female Nude Reclining*, Graphite on paper, 1909–10, Metropolitan Museum, New York, United States

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BERTHE

Morisot

(1841–1895)
French

- Painter/Printmaker; paintings radiated an air of contentment without sentimentality
- Classically trained with great ability; she and her sister studied under Joseph-Benoit Guichard, a pupil of Ingres and Delacroix
- Grand-daughter of Fragonard; raised in highly cultured environment which affects her subject matter
  - Her works evoked a delicate beauty with elaborate refinements of her society
- She was persuaded to exhibit by Degas, for whom she had a great admiration
- Actively participated in the Impressionist group; considered on a par with her male colleagues
  - Showed works in seven of eight Salon exhibitions
- Possessed a virtuoso brushstroke, somewhat feathery, and a sketch-like brevity
- Confined to domestic circles; used female family members as models, typical for women of the times; not much interested in landscape
- Formed a great friendship with Manet, who later became her brother-in-law; the two greatly influenced each other's artistic development
- Exercised great influence on American taste by urging her friends to buy Impressionists

NOTABLE WORKS:

- *La Lecture (Reading)*, Oil on canvas, 1888, Museum of Fine Arts, St. Petersburg, United States
- *Mother and Sister*, Oil on canvas, 1869–70, National Gallery, Washington, D.C., United States
- *Woman at Her Toilette*, Oil on canvas, 1875–80, Art Institute of Chicago, United States

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AUGUSTE
Renoir

(1841–1919)
French, active in Limoges

- Painter/Sculptor; leading member of the Impressionists; instrumental in creating the group's image
- Studied in Paris from 1862 to 1864, where he met Monet and Sisley
- Started as a figure painter; early works reflected influence of Courbet, Manet, Corot, Ingres, and Delacroix
- Turned to Plein Air painting under the influence of Courbet and the Barbizon painters
- He is best loved of the Impressionists for his subjects, including children, scenes with pretty women, and flowers
- Worshiped the female form; painted beautiful nudes
- Endured early hardship; successful mid-career; world famous the latter part of his life; created his best works after 1875

NOTABLE WORKS:

- *The Theatre Box,* Oil on canvas, 1874, Courtauld Institute of Art, London, United Kingdom
- *Dance in the Moulin de la Galette,* Oil on canvas, 1881, Musée d'Orsay, Paris, France
- *Luncheon of the Boating Party,* Oil on canvas, 1881, Phillips Collection, Washington, D.C., United States
- *The Umbrellas,* Oil on canvas, 1883, National Gallery, London, United Kingdom
- *Large Bathers,* Oil on canvas, 1884–87, Museum of Art, Philadelphia, United States
- *Judgment of Paris,* Oil on canvas, 1913–14, Museum of Art, Hiroshima, Japan

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GEORGES
Seurat

(1859–1891)
French

- Painter; known for his signature technique of Pointillism, a term coined by critic Félix Fénéon
  - Method was to place small touches of unmixed colors side by side, producing vibrancy and harmony
  - Created beautiful scenes with brilliant colors with the effect of intense sunlight
  - Stylistic opposite of Renoir, who considered his work cold and mechanical
- One of the best draftsmen of the nineteenth century; studied at the School of Fine Arts in Paris
- Shared Cézanne's aim to make Impressionism a solid and durable style through method and structure
- Created many preliminary sketches for his large canvases
- His colleague Paul Signac (1863–1935) also used Pointillism, but his work is not of the same quality
- His use of color later influenced Matisse and the Italian Futurists

Seurat

(continued)

NOTABLE WORKS:

- *A Sunday on La Grande Jatte*, Oil on canvas, 1884–86, Art Institute of Chicago, United States
- *Couple*, Oil on canvas, 1884–86, Private Collection
- *Le Chahut*, Rijksmuseum Kröller-Müller, Otterlo, Netherlands
- *Bathers at Asnières*, Oil on canvas, 1883–84, National Gallery, London, United Kingdom

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ARISTIDE

Maillol

(1861–1944)
French

- Painter/Printmaker/Sculptor; ranks as the most distinguished figure of transitional period from Rodin to the modern age
- Started late; didn't show until 1900 but became internationally famous after 1910
- Moved to Paris in 1881; accepted to the School of Fine Arts in 1885
- Opened a tapestry workshop in 1893 after encouragement from Gauguin to pursue decorative arts
    - Gauguin influence can be seen in Maillol's early paintings
- Began making small terracotta sculptures in 1895
- Rejected Rodin's emotion and animation, showing his work in weighty repose
- Felt a statue must be structurally "static" and balanced, like architecture
- Consciously continued trends and techniques of early Greek and Roman sculpture
- His wife modeled for him many times, e.g., *A Seated Woman*
- The Maillol Museum opened in Paris in 1995

NOTABLE WORKS:

- *Eve and the Apple*, Bronze, 1899, Musée d'Orsay, Paris, France
- *Flora, Nude*, Bronze, 1910, Museum of Fine Arts, Houston, United States
- *Monument to Cézanne*, Pink marble, 1912–25, Musée d'Orsay, Paris, France
- *Air*, Bronze, 1938 (cast after his death), Yale University Art Museum, New Haven, United States

JOAQUÍN Sorolla y Bastida

(1863–1923)
Spanish, active in Italy, France, the United States, and elsewhere

- Painter; noted for his beach landscapes in full-glowing sunlight
- Largely overlooked Naturalist/Impressionist and portrait painter; recently highly regarded
- Studied in Valencia and Italy before settling in Madrid in 1890
- Built his reputation by participating in many national and international exhibitions and winning awards; began planning major solo exhibitions in 1905 with widespread support of dealers/galleries
- Relentless with studio work; from 1901 to 1905 turned his attention to outdoor locations and produced 500 works for his 1906 one-man show in Paris
- Traveled to the United States (1909–1911); showed in many cities
- Produced a portrait of the American president William Howard Taft in 1909
- Exhibited 161 new paintings in early 1911 at the Art Institute of Chicago
- Hired by New York City Hispanic Society in 1911 for set of 14 monumental murals (some 15' × 35'), which sent him to every province of Spain and took seven years to complete
- Excelled in painting portraits, landscapes, monumental works of social and historical themes focused on figures/groups of people
- Considered a master of light effects such as his many sun-drenched beach scenes
- His home in Madrid, Spain, became the Sorolla Museum after his death; opened June of 1932

NOTABLE WORKS:

- *Portrait of Dr. Simarro at the Microscope*, Oil on canvas, 1897, Complutense University, Madrid, Spain
- *Sad Inheritance*, Oil on canvas, 1899, Private Collection
- *Children on the Seashore*, Oil on canvas, 1903, Museum of Art, Philadelphia, United States
- *Beach at Valencia*, Oil on canvas, 1908, Private Collection
- William Howard Taft, Oil on canvas, 1909, Taft Museum of Art, Cincinnati, United States
- *My Wife and Daughters in the Garden*, Oil on canvas, 1910, Private Collection

Chapter 6 Artists of Post-Impressionism, Symbolism, and the Nabis (1885–1940)

Artists in this Chapter

GUSTAVE MOREAU (1826–1898), French
ODILON REDON (1840–1916), French, active in Bordeaux
HENRI ROUSSEAU (1844–1910), French
PAUL GAUGUIN (1848–1903), French, active in Paris and French Polynesia
VINCENT VAN GOGH (1853–1890), Dutch, active in the Netherlands and France
JAMES ENSOR (1860–1949), Belgian, active in Ostend
EDVARD MUNCH (1863–1944), Norwegian, active in Oslo
HENRI TOULOUSE-LAUTREC (1864–1901), French, active in Albi and Paris
PIERRE BONNARD (1867–1947), French
EDOUARD VUILLARD (1868–1940), French

GUSTAVE
Moreau

(1826–1898)
French

- Painter; his main focus was the illustration of biblical and mythological figures
- Created a link between Romanticism and Symbolism
- Appealed to the imagination of the Symbolists; was a recluse who created a world of fantasy
- Admired Delacroix and the English Pre-Raphaelites
- Had a keen interest in mythologies of past civilizations and strong belief in the supernatural
- Work was distinctive in its use of bizarre subjects and techniques; his paint is encrusted and jewel-like
- Became a teacher at the Paris School of Fine Arts; taught Matisse and Rouault
- Rouault later became curator of his Paris museum, established in 1903; many of Moreau's works can still be seen there today

NOTABLE WORKS:

- *Galatea*, Oil on wood, 1865, Musée d'Orsay, Paris, France
- *Orpheus*, Oil on wood, 1865, Musée d'Orsay, Paris, France
- *Salome Dancing*, Oil on canvas, 1871, Musée Gustave Moreau, Paris, France
- *The Apparition*, Watercolor, 1891, Musée d'Orsay, Paris, France

ODILON
Redon

(1840–1916)
French, active in Bordeaux

- Printmaker/Painter/Draftsman; outstanding figure of Symbolism; did all black-and-white charcoal drawings until age 50
- Developed highly distinctive repertoire of weird subjects, creatures, insects, plants with human heads
- Works described as "a synthesis of nightmares and dreams," as they contained dark, fantastical figures from the artist's own imagination
- His art transformed in 1890 due to religious experience; became more buoyant, colorful, and radiant
- Turned to painting and revealed remarkable powers as a colorist in mythological scenes and flower works
- The Surrealists regarded him as one of their precursors, foreshadowing Surrealism and Dada; influenced by the writings of Edgar Allan Poe

NOTABLE WORKS:

- *To Edgar Poe (The Eye, Like a Strange Balloon, Mounts toward Infinity)*, Lithograph, 1885, County Museum of Art, Los Angeles, United States
- *Flower Clouds*, Pastel, 1903, Art Institute of Chicago, United States
- *Cyclops*, Oil on cardboard on panel, 1914, Kröller-Müller Museum, Otterlo, Netherlands

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HENRI
Rousseau

(1844–1910)
French

- Painter; known for fantastic invented landscapes
- Originally worked as a customs officer; took up painting in 1893 after retirement
- Subjected to ridicule for his naiveté but the innocence and charm of his work won him admiration
- Specialized in portraiture and especially animal scenes
- Claimed to have spent his youth in Mexico; later admitted that was false; his exotic landscapes were inspired by the Parisian botanical gardens
- Died in poverty, buried in a pauper's grave, but his greatness was widely recognized after death

NOTABLE WORKS:

- *Tropical Storm*, Oil on canvas, 1891, National Gallery, London, United Kingdom
- *The Sleeping Gypsy*, Oil on canvas, 1897, Museum of Modern Art, New York, United States
- *The Football Players*, Oil on canvas, 1909, Solomon Guggenheim Museum, New York, United States
- *The Dream*, Oil on canvas, 1910, Museum of Modern Art, New York, United States

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PAUL
Gauguin

(1848–1903)
French, active in Paris and French Polynesia

- Painter/Sculptor/Printmaker; known for his colorful paintings of Tahitian natives
- Began painting as a hobby, became a full-time painter after Parisian stock market crashed in 1882
  - Previously worked as a stockbroker and was very successful
- Showed numerous works at the Impressionist Salons from 1880 to 1882; most were not favorably reviewed
- Left his family, going first to Brittany and became the leader of Pont-Aven group, the beginning of his anti-Impressionism trajectory
- Spent a short sojourn with van Gogh in Arles, which ended in a disastrous quarrel
- Left for Tahiti in 1890, where he painted his finest work; first to be inspired by native people
- Used color subjectively for its decorative and emotional effect, a technique directly opposed to Impressionists' use of color to convey shifting light effects
- Coined the term Synthetism to describe his style, the synthesis of formal style and emotion
- Classified as Post-Impressionist because his work shows an individual, personal development of Impressionist use of color, brushstroke, and nontraditional subject matter

Gauguin

(continued)

- Influence after death was enormous; he sacrificed everything, including family, for art

NOTABLE WORKS:

- *Study of a Nude (Suzanne Sewing)*, Oil on canvas, 1880, Ny Carlsberg Glyptotek, Copenhagen, Denmark
- *The Vision after the Sermon*, Oil on canvas, 1888, National Gallery, Edinburgh, Scotland
- *Spirit of the Dead Watching*, Oil on canvas, 1892, Albright-Knox Art Gallery, Buffalo, United States
- *Where Do We Come From? What Are We? Where Are We Going?*, Oil on canvas, 1897–8, Museum of Fine Arts, Boston, United States

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VINCENT

van Gogh

(1853–1890)
Dutch, active in the Netherlands and France

- Painter/Draftsman; considered the greatest of the Post-Impressionists with Cézanne and Gauguin, a hero of modern times
- Exposed to art by his uncle, an art dealer; worked for him briefly in The Hague and London
- Became an artist around 1880; studied the work of Millet, Daubigny, and Rousseau by making copies; studied works of Rubens and the Japanese artists in Amsterdam.
  - Introduced to the work of Bernard, Gauguin, Pissarro, Cézanne, Renoir, Sisley, Seurat, Guillaumin, and Signac while in Paris, about 1886
- Effect of meeting Seurat and Degas was electrifying; afterward, his paintings blazed with color
- Style marked by great bold brushwork, thick paint layered in explosive color
- Became obsessed with symbolic and expressive value of colors; used color differently from Impressionists
  - Had more in common with Munch than Gauguin
- Lived and died in poverty, financially supported by his brother, Theo
  - Sold just one painting in his lifetime: *Red Vineyard at Arles*, Oil on canvas, 1888, now at the Pushkin Museum in Moscow, Russia
- Huge output of 1,700 works, 900 drawings, 800 paintings in only 10 years; one of the briefest careers in art history
- Influenced Expressionism, Fauvism, and early abstraction enormously

van Gogh

(continued)

NOTABLE WORKS:

- *The Potato Eaters*, Oil on canvas, 1885, Van Gogh Museum, Amsterdam, Netherlands
- *Self Portrait in Straw Hat*, Oil on canvas, 1887, Metropolitan Museum, New York, United States
- *Van Gogh's Chair*, Oil on canvas, 1888, National Gallery, London, United Kingdom
- *Night Café*, Oil on canvas, 1888, Yale University Art Gallery, New Haven, United States
- *Sun Flowers*, Oil on canvas, 1888, National Gallery, London, United Kingdom
- *Bedroom in Arles*, Oil on canvas, 1888, Van Gogh Museum, Amsterdam, Netherlands
- *The Irises*, Oil on canvas, 1889, The Getty, Los Angeles, United States
- *Self Portrait with Bandaged Ear*, Oil on canvas, 1889, Courtauld Institute, London, United Kingdom
- *The Starry Night*, Oil on canvas, 1889, Museum of Modern Art, New York, United States
- *The Postman Roulin*, Oil on canvas, 1889, Rijksmuseum Kröller-Müller, Otterlo, Netherlands
- Many others at Van Gogh Museum, Amsterdam, Netherlands

JAMES
Ensor

(1860–1949)
Belgian, active
in Ostend

- Painter/Printmaker/Draftsman; depicted a cynical view of the human condition
- One of the most original artists of his time, with a formative influence on Impressionism
- Claimed as a forerunner of Surrealism; anticipated the aggression of the Fauvist movement and the psychological elements of German Expressionism
  - Much influence from demon-ridden world of Bosch coming to life in modern form
- Specialized in leering faces revealing depravity hidden behind the façade
  - He grew up over parents' Halloween mask shop, which influenced his style on facial features
- Paintings dwelled on elements of fantasy and macabre and used carnival masks and skeletons
- He identifies with Christ, whose suffering paralleled his own with critics and public
- Dismissed the Impressionists as frivolous but was keenly interested in light effects

Ensor

(continued)

NOTABLE WORKS:

- *The Temptation of St. Anthony,* Mixed drawing media and collage on 51 sheets of paper, 1887, Art Institute of Chicago, United States
- *Christ's Entry into Brussels,* Oil on canvas, 1889, Getty Museum, Los Angeles, United States

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EDVARD
Munch

(1863–1944)
Norwegian, active in Oslo

- Painter/Printmaker; known for his evocative treatment of intense psychological themes
- An extremely gifted artist and forerunner of the twentieth-century Expressionists; he and van Gogh rank especially high in Europe as the two main sources of Expressionist art
- Childhood was dark, marked by the deaths of his mother and sister and his father's religious obsession
    - Munch said, "Illness, insanity, and death are the black angels that kept watch over my cradle and accompanied me all my life"
- Visited Paris in 1888; his painting *Morning* was shown at Universal Exposition
    - Encountered other European modernists, whom he found dazzling; was taken with van Gogh, Gauguin, and Toulouse Lautrec's use of color to convey emotion
- Early work typically has undercurrents of Symbolists' terror and sexuality; depicted themes of jealousy, sickness, and awakening sexual desire
    - Figures are painted in extreme psychological states; communicated mental anguish with unrestrained, violent distortion of colors and forms
- Suffered a serious mental breakdown in 1908 due to anxiety and excessive drinking
    - After he recovered in the hospital with various therapy treatments, doctors encouraged him to moderate his alcohol intake and keep the company of close friends
    - Gradually the elements of mental anguish left his work, marking the end of his most mature phase; consensus of historians is that his art deteriorated as his health improved
    - Never regained the intensity of his distortion-heavy earlier work
- Painted more portraits later in life, which were widely collected by the public and museums
- Left a great body of work to the Edvard Munch Museum in Oslo, Norway after his death

Munch

(continued)

NOTABLE WORKS:

- *Scream*, Oil, tempera and pastel on cardboard, 1893, National Museum, Oslo, Norway
- *Puberty*, Oil on canvas, 1895, National Museum, Oslo, Norway
- *Madonna*, Lithograph and woodcut, 1895–1902, Museum of Modern Art, New York, United States
- *Scream (later version)*, Tempera on cardboard, 1910, Munch Museum, Oslo, Norway
  - Munch created many versions of the scream between 1893 and 1910 in various media
- *Self Portrait: Between the Clock and the Bed*, Oil on canvas, 1940–3, Munch Museum, Oslo, Norway

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HENRI

Toulouse-Lautrec

(1864–1901)
French, active in Albi and Paris

- Painter/Lithographer; known for scenes of Moulin Rouge, nightlife and bars of Paris
- Was son of a count; could trace his family to the medieval kings; received an allowance
- Showed very early talent for drawing; became pupil of Bonnard and collected etchings of Goya
- Met Gauguin 1888 and liked his flat, rhythmic patterning and strong use of outline creating great posters
- Produced work that depicted deep thought and melancholy, often in vibrant colors
- Never moralized; tended to show life as he saw it; had a sharp eye for character
- Established his fame as a graphic artist with poster *Moulin Rouge: La Goulue*
- Had a rare genetic condition that affected his legs; grew to only 4'8"
- Great admirer of Degas; met van Gogh and other Impressionists and hung out in nightclubs
- Suffered a mental breakdown due to excessive drinking and went to an asylum for recovery in 1899
- Died one year later due to alcoholism and syphilis at 37 years old
- After his passing, his family donated 622 works to the Lautrec Museum in Albi, France

NOTABLE WORKS:

- *Equestrienne (At the Circus Fernando)*, Oil on canvas, 1887–88, Art Institute of Chicago, United States
- *The Dance at the Moulin Rouge*, Oil on canvas, 1890, Museum of Art, Philadelphia, United States

Toulouse-Lautrec

(continued)

- *At the Moulin Rouge*, Oil on canvas, 1892–5, Art Institute of Chicago, United States
- Many works at Toulouse-Lautrec Museum, Albi and Paris, France.

PIERRE
Bonnard

(1867–1947)
French

- Painter/Printmaker; co-founded avant-garde group the Nabis; created dreamlike domestic scenes
- The most idiosyncratic of great early twentieth-century painters; upholder of the Expressionist tradition
- Met Vuillard at École des Beaux-Arts and became lifelong friend and colleague
    - Differs from Vuillard with brighter, gayer hues; used entire spectrum of luminous color
    - Both were very popular; their beautiful patterned interiors were in demand
- Paintings were intimate domestic scenes and often had a soft, dream-like quality and complex imagery
    - Reminiscent of seventeenth-century Dutch painter Pieter de Hooch
- Worked from memory, using drawings as reference and relating to the fashions of 1900–1914
- Early work, *Women in Checkered Dress*, 1896, showed influence of Japanese wood cut prints
- Late work possesses a hazy sfumato yet beautiful with joyous and seductive colors
- Best-known pictures often included his wife, Marthe de Meligny
- Posthumous recognition: major shows at Tate, London, United Kingdom, and Museum of Modern Art, New York, United States; at Metropolitan Museum, New York, United States

NOTABLE WORKS:

- *Self Portrait*, Oil on panel, 1889, Private Collection
- *Interior*, Oil on canvas, 1913, Private Collection
- *The Dining Room in the Country*, Oil on canvas, 1913, Institute of Arts, Minneapolis, United States
- Many private collections worldwide

EDOUARD Vuillard

(1868–1940)
French

- Painter/Printmaker/Decorator; most gifted of Nabis group; painted intimate interiors and scenes of Montmartre
  - Nabis group was spin-off of Degas and Gauguin followers; focused on pattern and distortion to emphasize psychological meanings beyond appearances in ordinary domestic subjects
  - The Nabis group was an important link to Matisse a decade later
- Moved to Paris in 1877; trained under Jean-Léon Gérôme
- Worked with his close friend Pierre Bonnard
- Excelled in decorative projects with geometric surface organization
  - A master of pattern-on-pattern; loved intense, overcrowded interiors
  - Used sensitive patterning of semi-flat colors in his own distinct naturalistic style
- Made use of the camera to capture fleeting images and groups of friends and family settings
- Also known for his work with the avant-garde theater, including large-scale decorations, landscapes, portraits, drawings, graphics, and photographs
- The reputation of Vuillard and Bonnard was for a long time private rather than public

NOTABLE WORKS:

- *The Piano*, Glue-based paint on canvas, 1896, Musée du Petit Palais, Paris, France
- *In the Room*, Oil on cardboard, 1899, Hermitage Museum, Saint Petersburg, Russia
- *Woman in Blue with a Child*, Oil on cardboard, 1899, Kelvingrove Art Gallery and Museum, Glasgow, United Kingdom
- Many private collections worldwide

Chapter 7 American Artists of the Eighteenth and Nineteenth Century (1750–1925)

Artists in this Chapter

POSTCOLONIAL (EIGHTEENTH CENTURY)

JOHN SINGLETON COPLEY (1738–1815), American, active in England
BENJAMIN WEST (1738–1820), American, active in England
CHARLES WILLSON PEALE (1741–1827), American
GILBERT STUART (1755–1828), American
JOHN TRUMBULL (1756–1843), American
REMBRANDT PEALE (1778–1860), American, son of Charles Willson Peale
THOMAS BIRCH (1779–1851), American, born in England
THOMAS SULLY 1783–1872), American, born in England
GEORGE CATLIN (1796–1872), American
ASHER BROWN DURAND (1796–1886), American

WESTWARD EXPANSION (NINETEENTH CENTURY)

THOMAS COLE (1801–1848), American, born in England
FITZ HENRY LANE born Nathaniel Rogers Lane (1804–1865), American
GEORGE CALEB BINGHAM (1811–1879), American
MARTIN JOHNSON HEADE (1819–1904), American
JASPER FRANCIS CROPSEY ((1823–1900), American, active in Europe and England
EASTMAN JOHNSON (1824–1906), American
GEORGE INNESS (1825–1894), American
FREDERIC EDWIN CHURCH (1826–1900), American
ALBERT BIERSTADT (1830–1902), American, born in Germany
JAMES ABBOTT MCNEILL WHISTLER (1834–1903), American, active in England
WINSLOW HOMER (1836–1910), American
THOMAS MORAN (1837–1926), American, born in England
MARY STEVENSON CASSATT (1844–1926), American, active in France
THOMAS EAKINS (1844–1916), American
ALBERT PINKHAM RYDER (1847–1917), American
WILLIAM MICHAEL HARNETT (1848–1892), American, born in Ireland
WILLIAM MERRITT CHASE (1849–1916), American
JOHN HENRY TWACHTMAN (1853–1902), American
JOHN F. PETO (1854–1907), American
JOHN HABERLE (1856–1933), American
JOHN SINGER SARGENT (1856–1925), American, active in England
FREDERIC REMINGTON (1861–1909), American
CHARLES MARION RUSSELL (1864–1926), American

POSTCOLONIAL (EIGHTEENTH CENTURY)

JOHN SINGLETON Copley

(1738–1815)
American, active in England

- Painter/Engraver; became an icon for his work as an artist and patriot
- The greatest American painter of the eighteenth century; virtually self-taught
- Father was a prominent engraver; exposed Copley to the graphic arts and the idea of art as a vocation
- Became a successful portrait painter in Boston; looked to history for inspiration, using his magnificent gift for depicting heroic action and multi-figure scenes
- Moved pre-revolution to London after study in Italy; style radically changed in London, sacrificing earlier vigor for a more fashionable and ornate style
- Spent final years lonely and in ill health as his work gradually went out of fashion

NOTABLE WORKS:

- *Boy with a Flying Squirrel (Henry Pelham)*, Oil on canvas, 1765, Museum of Fine Arts, Boston, United States
- *Paul Revere*, Oil on canvas, 1768–70, Museum of Fine Arts, Boston, United States
- *The Copley Family*, Oil on canvas, 1776, National Gallery of Art, Washington, D.C., United States
- *Watson and the Shark*, Oil on canvas, 1778, National Gallery of Art, Washington, D.C., United States
- *Death of Major Peirson*, Oil on canvas, 1781, Tate Gallery, London, United Kingdom

BENJAMIN West

(1738–1820)
American, active in England

- Painter; known for historical, mythological and religious subjects; sometimes called the father of American art
- Began as a portrait painter; studied in Philadelphia; worked in New York; sailed to Italy in 1760
    - This was the height of the Neoclassical period; West was on the front lines of the shift from Neoclassical to Romantic
- Settled in London in 1763; became the history painter to King George III
    - Enjoyed phenomenal success as the most respected history painter in England
- A founding member of the Royal Academy; became president upon the death of Sir Joshua Reynolds

West
(continued)

- Taught many American artists of his and the next generation who came to London to study, such as Washington Allston, Gilbert Stuart, Charles Willson Peale, and John Singleton Copley
- A precursor to Delacroix; a great influence on John Trumbull
- His historical importance far outweighs the quality of his work, which is generally quite pedestrian

NOTABLE WORKS:

- *Death of General Wolfe*, Oil on canvas, 1770, National Gallery, Ottawa, Canada
- *Saul and the Witch of Endor*, Oil on canvas, 1777, Victoria and Albert Museum, London, United Kingdom
- *Death on a Pale Horse*, Oil on canvas, 1817, Pennsylvania Academy of Fine Arts, Philadelphia, United States

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CHARLES WILLSON
Peale
(1741–1827)
American

- Painter; best known for portraits of leading figures of the American Revolution
  - Painted over 60 portraits of George Washington
  - Also painted John Adams and Benjamin Franklin
- Founded the first major museum in America in 1798, a cabinet of curiosities with many specimens
  - Displayed a mastodon skeleton that was excavated in New York in 1801 with the assistance of his son Rembrandt
- Proficient in many diverse fields; was a soldier, scientist, inventor, politician, and naturalist
- Studied briefly at Copley's studio; went to London in 1767 to study under Benjamin West 1767–70
- Returned to America and settled in Philadelphia where he opened first art gallery in America
- A master of the trompe l'oeil style as seen in *The Staircase Group*, Philadelphia Museum of Fine Art
- Named all of his sons after painters: Rembrandt, Raphaelle, Rubens, and Titian Peale

NOTABLE WORKS:

- *Worthy of Liberty, Mr. Pitt Scorns to Invade the Liberties of Other People*, Mezzotint and engraving on paper, 1768, Pennsylvania Academy of Fine Arts, Philadelphia, United States
- *George Washington after the Battle of Princeton*, Oil on canvas, 1779–81, Princeton University Art Museum, Princeton, United States

Peale

(continued)

- *Staircase Group (Portrait of Raphaelle Peale and Titian Ramsay Peale I)*, Oil on canvas, 1795, Museum of Art, Philadelphia, United States
- *The Artist in his Museum*, Oil on canvas, 1822, Pennsylvania Academy of Fine Arts, Philadelphia, United States

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GILBERT

Stuart

(1755–1828)
American

- Painter; credited with developing a distinctly American style of portraits
- Most successful portraitist of early America, with great natural talent for characterization and fluent brushwork; West said he "nailed the face to the canvas"
- Known for his elegant and refined painting style much in the manner of Gainsborough
- A role model for the next generation America artists who studied his work, style, and technique
- Spent early career in Scotland, England, and Ireland
    - Went to London in 1777 as protégé of Benjamin West; exhibited at the Royal Academy
- Settled in America in 1792; worked in New York, Philadelphia, and Boston
- Painted hundreds of famous men and women of his era; completed over 1,000 portraits
- Portraits of George Washington were his most famous works; he created over 100 versions in three types, all of which were endlessly copied: the "Vaughan" type, the "Lansdowne" type, and the "Athenaeum" type (Athenaeum type reproduced on the one-dollar bill)

NOTABLE WORKS:

- *George Washington (Vaughan portrait)*, Oil on canvas, 1795, National Gallery of Art, Washington, D.C., United States
- *George Washington (Lansdowne portrait)*, Oil on canvas, 1796, National Portrait Gallery, Washington, D.C., United States
- *George Washington (Athenaeum type)*, Oil on canvas, 1796, Museum of Fine Arts, Boston, United States

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JOHN

Trumbull

(1756–1843)
American

- Painter/Architect; noted for his historical paintings memorializing events of the Revolution
- Worked as a diplomat and aide to George Washington; this gave him an insider's view of war
- Went to London in 1780, where he studied under Benjamin West; painted *Battle of Bunker Hill* 1786

Trumbull

(continued)

- Went to Paris in 1785; sketched French officers for *Surrender of Cornwallis*
- Painted most of his portraits from life; larger works were usually stodgy; smaller works were livelier
- Sold most of his work to the Yale University Art Gallery in exchange for an annuity; also well represented at the National Museum of American History

NOTABLE WORKS:

- *The Death of General Warren at the Battle of Bunker's Hill, June 17, 1775*, Oil on canvas, 1815–31, Museum of Fine Arts, Boston, United States
- These four paintings hang in the Capitol Building; they were placed there in 1820:
  - *Declaration of Independence*, 1817–9, United States Capitol, Washington, D.C., United States
    - This painting is reproduced on the back of the two-dollar bill
  - *Surrender of General Burgoyne*, Oil on canvas, 1821, United States Capitol, Washington, D.C., United States
  - *General George Washington Resigning His Commission*, Oil on canvas, 1824, United States Capitol, Washington, D.C., United States
  - *Surrender of Lord Cornwallis*, Oil on canvas, 1820, United States Capitol, Washington, D.C., United States

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REMBRANDT
Peale

(1778–1860)
American, son of Charles Willson Peale

- Painter; known for his portraits of American politicians
- Carried on talented family tradition of portraiture from his father, Charles Willson Peale; also became a museum keeper in Baltimore
- Studied at London's Royal Academy in 1800; afterward, lived in Paris from 1808 to 1810 where he picked up elements of the French Neoclassical style
  - Peale was offered the post of court painter to Napoleon
- Studied all American artists, especially Stuart and Trumbull
- Gifted and distinguished still-life painter but unequaled as a portraitist
- Created many Washington portraits; one now hangs in the Oval Office of the White House

Peale

(continued)

NOTABLE WORKS:

- *Rubens Peale with a Geranium*, Oil on canvas, 1801, National gallery, Washington, D.C., United States
- *Portrait of Rosalba Peale*, Oil on canvas, 1820, Smithsonian Museum of American Art, Washington, D.C., United States

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THOMAS Birch

(1779–1851)
American, born in England

- Painter; the first American marine artist; known for paintings of early shipping industry and warships
- Works provided valuable images of bridges, lighthouses, docksides, and fortifications; had a freshness of atmosphere and crisp, clearly marked waves
- Most regarded is series on battle engagements of War of 1812 and shipwrecks
- Painted with virtuosity in realistic style with a fresh atmosphere and clearly marked waves
- Highly coveted for this genre by collectors

NOTABLE WORKS:

- *Shipwreck*, Oil on canvas, 1829, Brooklyn Museum, New York, United States
- *Seascape*, Oil on canvas, 1831, Museum of Fine Arts, Boston, United States
- *An American Ship in Distress*, Oil on canvas, 1841, Timken Museum, San Diego, United States
- *Packet Ship in a Stormy Sea*, Oil on canvas, 1849, Mariners Museum, Newport News, United States

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THOMAS Sully

(1783–1872)
American, born in England

- Painter; style distinguished by fluid, glossy brushwork and romantic warmth and dash
- Studied leading artists, especially Stuart; eventually surpassed him after his death 1826
- Went to London to study with Benjamin West, Henry Fuseli, and Sir Thomas Lawrence in 1809
- Brought English manner of fluid brushwork, sleek coloring, flattering results to subjects
- Subjects appeared heroic, rendered in pretty colors; favored opaque and glossy surfaces
- Settled in Philadelphia 1810; taught at Academy; enjoyed a brilliant and popular career for 50 years
- Called to England to paint the portrait of Queen Victoria, the only American so honored
- Completed 2,600 works in his lifetime; 200 portraits, 600 landscapes, and genre figures he called “pretty pictures”

Sully

(continued)

NOTABLE WORKS:

- *Lady with a Harp (Eliza Ridgely),* Oil on canvas, 1818, National Gallery of Art, Washington, D.C., United States
- *Passage of the Delaware,* Oil on canvas, 1819, Museum of Fine Arts, Boston, United States
- *Mother and Child; Portrait of a Woman, Battlefield Scene (from Sketchbook),* Oil on canvas, 1810–20, metropolitan Museum, New York, United States
- *Portrait of the Misses Mary and Emily McEuen,* Oil on canvas, 1820, County Museum, Los Angeles, United States
- *Queen Victoria,* Oil on canvas, 1838, Wallace Collection, London, United Kingdom
- *Andrew Jackson,* Oil on canvas, 1845, National Gallery of Art, Washington, D.C., United States
    - This portrait was reproduced on the $20 bill

GEORGE

Catlin

(1796–1872)
American

- Painter/Ethnologist/Historian of Native Americans; devoted his career to preserving their heritage, which he correctly foresaw as endangered
- Gave up law practice in 1831 to paint and record the lives and culture of Native Americans after seeing a group in regalia on their way to a protest
- Traveled extensively from 1830 to 1836 in North America; kept detailed records of his journeys, which became the definitive texts for knowledge of the nineteenth-century Plains Natives written by a white man
- Was better received in England and France than in the United States; America was largely indifferent to the plight of its indigenous peoples
- Published two-volume book, *Illustration of the Manners, Customs and Condition of the North American Indians,* in 1876
- Painted portraits of individual natives showing daily life, sports, rituals, hunts; often spent time living with the tribes
- Assembled paintings and numerous artifacts into his “Indian Gallery” and began delivering public lectures based on his experiences
    - Traveled United States, Europe; was presented to Queen Victoria in London in 1843, and two years later, to King Louis-Philippe in France 1837 to 1845
    - Published famous two-volume book, *Letters and Notes on the Customs and Manners of the North American Indians* in 1841, illustrated with many engravings

Catlin

(continued)

- Offered collection to Congress; was rejected; was the first person to advocate for National Parks
- Smithsonian acquired his "Indian Gallery" by donation in 1879; consisted of more than 500 objects

NOTABLE WORKS:

- *The Last Race, Mandan O-Kee-Pa Ceremony*, Oil on canvas on aluminum, 1832, Smithsonian American Art Museum, Washington, D.C., United States
- *Peh-tó-pe-kiss, Eagle's Ribs, a Piegan Chief*, Oil on canvas, 1832, Smithsonian American Art Museum, Washington, D.C., United States
- Large holdings at Virginia Museum of Fine Art

ASHER BROWN
Durand

(1796–1886)
American

- Painter/Engraver; leading landscape artist of the Hudson River School and follower of Thomas Cole
- Engraved the Declaration of Independence for John Trumbull 1823; established his reputation as one of the country's greatest engravers
- Founded New York Drawing Society in 1825; it later became the National Academy of Design
  - Served as organization president from 1845–61
- Focused on oil painting after 1830; went west with Cole in 1937 on a sketch expedition
- Traveled through the Catskills, Adirondacks, and White Mountains, doing drawings and oil sketches
  - Helped define the Hudson River School
- Remembered for his detailed trees, rocks, and foliage; he was an advocate of unfettered realism
- In 2007 the Brooklyn Museum exhibited 60 of his works in the show *Kindred Spirits: Asher B. Durand and the American Landscape*

NOTABLE WORKS:

- *Kindred Spirits*, Oil on canvas, 1849, Crystal Bridges Museum of American Art, Bentonville, United States
  - Created as a tribute to Cole after his death in 1848
- *Progress (The Advance of Civilization)*, Oil on canvas, 1853, Metropolitan Museum, New York, United States

WESTWARD EXPANSION (NINETEENTH CENTURY)

THOMAS
Cole

(1801–1848)
American, born in England

- Painter; romantic landscape painter and founder of the Hudson River School
- Invented the means of expressing the Country's primitive landscape; passionately devoted to the natural scenery of America; started as an engraver
- Moved to The Catskills on Hudson in 1826, making sketches and later paintings in studio
- Enjoyed two stays in Europe and was strongly influenced by Turner
    - Turner's influence caused him to turn from depicting natural beauty to historical and allegorical themes

NOTABLE WORKS:

- *Scene from "The Last of the Mohicans," Cora Kneeling at the Feet of Tamenund,* Oil on canvas, 1827, Metropolitan Museum, New York, United States
- *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm,* Oil on canvas, 1836, Metropolitan Museum, New York, United States
- *The Consummation of the Empire,* Oil on canvas, 1836, Historical Society, New York, United States
- *Notch of White Mountains,* Oil on canvas, 1839, National Gallery of Art, Washington, D.C., United States
- *The Voyage of Life (series): Childhood, Youth, Manhood, Old Age,* Oil on canvas, 1839–40 Munson-Williams-Proctor Arts Institute, Utica, United States

FITZ HENRY
Lane

born Nathaniel Rogers Lane
(1804–1865)
American

- Painter/Printmaker; discovered a new quality of light and atmosphere in his work, called "Luminism"
- Grew up by the sea; had a great eye for observation; was a highly regarded marine subjects painter
- Cape Ann works showed expertly rendered harbor, rigging of ships, and buildings
- Best works were tightly finished, evoking natural grandeur and human intimacy
- Reputation as a premier painter faded during French Impressionism; was revived around 1930

Lane

(continued)

NOTABLE WORKS:

- *View of Camden Mountains from Penobscot Bay*, Oil on board, 1852, Crystal Bridges Museum, Bentonville, United States
- *A Rough Sea*, Oil on canvas, 1858, Cape Ann Museum, Gloucester, United States
- *The Fort and Ten Pound Island, Gloucester, Massachusetts*, Oil on canvas, 1847, Museo Thyssen-Bornemisza, Madrid, Spain

GEORGE CALEB

Bingham

(1811–1879)
American

- Painter; called the artist of Missouri; painted the life of frontier people and the American West along the Missouri River
- Known for his genre scenes of everyday life that immortalized the common man
  - Works exemplified the Luminist style, marked by attention to light effects and atmosphere, use of aerial perspective, and general feelings of tranquility
  - Portrayed America as a benevolent Eden where settlers assumed their rightful place
- Completed his best work between 1845 and 1855; depicted commerce along the Missouri, fur traders, riverboats
- Self-taught except for a brief spell at Pennsylvania Art Academy; studied the masters via prints
- After a trip to study in Düsseldorf from 1856 to 1858, his work lost much of its racy freshness and charm; became overlaid with sentimentality
- Elected to the Missouri Assembly in 1848; served as state treasurer during the Civil War; appointed first professor of art at Missouri University
- Completed 500 paintings (460 portraits) in 43 years; career languished in obscurity for a time but was rediscovered around 1930

NOTABLE WORKS:

- *Fur Traders Descending the Missouri*, Oil on canvas, 1845, Metropolitan Museum, New York, United States
- Represented in most American museums

MARTIN JOHNSON

Heade

(1819–1904)
American

- Painter; known for salt-marsh landscapes, seascapes, tropical birds, and still lifes
- Style and subjects, while derived from Romanticism, considered a departure
- Not widely known during his lifetime; rediscovered during the 1940s and recognized as great artist

Heade

(continued)

- Foremost exponent of Luminist style with glowing effects of light and atmosphere
- A friend of Church, traveled widely to South America, New England, Florida
- Major museum retrospectives from 1999 to 2000 at the Boston Museum of Fine Art, the Metropolitan Museum, and the National Gallery
- He is the link to present-day photo realism, particularly the work of Audrey Flack

NOTABLE WORKS:

- *Rio De Janeiro Bay*, Oil on canvas, 1864, National gallery, Washington, D.C., United States
- *Thunderstorm over Narragansett Bay*, Oil on canvas, 1868, Amon Carter Museum, Fort Worth, United States
- *Hummingbirds and Orchids*, Oil on canvas, approximately 1880, Detroit Institute of Art Museum, United States

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JASPER FRANCIS

Cropsey

(1823–1900)
American, active in Europe and England

- Painter/Architect; known for his precise arrangements and use of color
- First generation Hudson River School painter; traveled and studied in Europe
- Started as an architect; studied life drawing and watercolors at the National Academy of Design
- Early works influenced by Cole and Moran; later works influenced by Church
- His autumnal landscapes startled with their brilliance
- Became interested in Luminism after the Civil War
- Co-founded the American Society of Painters in Watercolors in 1866

NOTABLE WORKS:

- *Spirit of War*, Oil on canvas, 1851, National Gallery of Art, Washington, D.C., United States
- *The Backwoods of America*, Oil on canvas, 1858, Crystal Bridges Museum, Bentonville, United States

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EASTMAN

Johnson

(1824–1906)
American

- Painter; best known for genre paintings of scenes of everyday life and portraits; was referred to as the “American Rembrandt” in his time
- Co-founded the Metropolitan Museum of Art in New York City in 1870

Johnson

(continued)

- Did portraits of prominent Americans like Abraham Lincoln, Dolly Madison, Daniel Webster
- Admiral father moved family to D.C. and apprenticed him to an engraver for early training
- Went to Europe in 1849; spent two years at Dusseldorf Academy and three years at The Hague
  - Studied the seventeenth-century Dutch and Flemish masters, whose style he adopted with rich spatial interiors, capturing light effects, facial detail, and shading, especially Rembrandt
- Returned to America in 1855; visited his sister in Wisconsin and painted the Ojibwe Native Americans
- Opened studio in New York in 1859; completed his masterpiece genre painting *Negro Life at the South* also known as *Old Kentucky Home*, which won him acclaim and election to the National Academy in New York
- Followed Union Army during the Civil War, sketching subjects and camps for genre paintings; the most famous was *Wounded Drummer Boy* 1862–72
- Spent the next 20 years painting New Englanders of all ages at work and play

NOTABLE WORKS:

- *A Young Sweep*, Oil on canvas, 1863, Detroit Institute of Art Museum, United States
- *Brown Family*, Oil on paper on canvas, 1869, National Gallery of Art, Washington, D.C., United States
- *Cranberry Harvest, Island of Nantucket*, Oil on canvas, 1880, Timken Museum, San Diego, United States

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GEORGE Inness

(1825–1894)
American

- Painter; known for outstanding landscapes and as the leader of the American Barbizon School
- Studied briefly in Europe (Rome, Florence, and Paris), where he encountered the Barbizon painters
- Developed style of Romantic realism with play of atmosphere, color, light and shade
- Endowed his paintings with a sense of divine presence by freely rearranging nature
- Used light and color to impart his vision of deeper soulful reality
- Best known for mature works that helped define the Tonalist movement

Inness

(continued)

NOTABLE WORKS:

- The Lackawanna Valley, Oil on canvas, 1856, National Gallery of Art, Washington, D.C., United States
- Lake Albano, Oil on canvas, 1869, Phillips Collection, Washington, D.C., United States
- In the Roman Campagna, Oil on canvas on board, 1873, St. Louis Art Museum, Saint Louis, United States
- Rainbow, Oil on canvas, 1878, Museum of Art, Indianapolis, United States

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FREDERIC EDWIN

Church

(1826–1900)
American

- Painter; known for sweeping panoramic landscapes depicting dramatic natural phenomena
- A pupil and friend of Cole; central figure of the Hudson River School
- Recognized as America's greatest landscape painter, arguably equal to Thomas Moran
- Mood, atmosphere, illumination were major focal elements of his style
- Had a unique flair for expressive scenery in his own Romantic depictions
- Committed to natural sciences and concerned with including spiritual dimension in works
- Painted Niagara Falls, tropical forests, Andes of South America, icebergs, exploding volcanoes
- Painted the Parthenon in 1871 balanced dramatic top third of blue sky with deep shadow in bottom third
- His home, Olana, on the Hudson River, is now a museum

NOTABLE WORKS:

- *Niagara Falls*, Oil on canvas, 1859, National Gallery of Art, Washington, D.C., United States
- *Heart of Andes*, Oil on canvas, 1859, Metropolitan Museum, New York, United States
- *River of Light*, Oil on canvas, 1877, National Gallery of Art, Washington, D.C., United States

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ALBERT

Bierstadt

(1830–1902)
American, born
in Germany

- Painter; known worldwide for his large, lavish, sweeping landscapes of the American West
- Family moved to New Bedford in 1830 and 1831; he went back to Europe to study painting at Dusseldorf Academy from 1853 to 1857
  - Returned to America to join a westward-bound expedition in 1859

Bierstadt

(continued)

- Part of Hudson River School and interpreter of Western landscapes with Thomas Moran
- Emphasized light and atmospheric elements like fog, clouds, and mist to accentuate his works
- Sometimes changed details of his work to inspire awe; painted the way he felt things *should* be
- The romanticism in his works and use of light dwarfed contemporaries when compared
- Competed directly with Frederic Church; both painted large canvases in the same genre
- Enjoyed popularity in his lifetime; his quick sketches from life are generally more prized now

NOTABLE WORKS:

- *The Landers Peak*, Oil on canvas, 1863, Metropolitan Museum, New York, United States
- *Cho-looke, the Yosemite Fall*, Oil on canvas, 1864, Timken Museum, San Diego, United States
- *A Storm in the Rocky Mountains, Mt. Rosalie*, Oil on canvas, 1866, Brooklyn Museum, New York, United States

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JAMES ABBOTT MCNEILL

Whistler

(1834–1903)
American, active in England

- Painter/Printmaker/Designer; an important link between the avant-garde artistic worlds of Europe, England, and America; one of the all-time masters of etching.
- Learned etching as a Navy cartographer after being dismissed from West Point
- Went to Paris in 1855 to study painting, then moved to London for the rest of his life
- Admired Velázquez, Jan Steen, Rembrandt, Ruisdael; painted with Courbet and Monet
- A devotee of Asian art and decoration; leading member of Aestheticism and exponent of Japonisme
- Style was related to Impressionism but more interested in evoking a mood than capturing light
- Thought his pictures were comparable to music, called them symphonies or nocturnes
- His *Nocturne in Black and Gold: The Falling Rocket* was a shocking forerunner to abstraction
  - He described it as an arrangement of line, form, and color, similar to the thesis of the Abstract Expressionists
- Was up and down financially due to a libel suit against Ruskin; he won but costs bankrupted him
  - Went to Venice afterward and earned fame and fortune with a series of masterful etchings

Whistler

(continued)

- He felt art should be independent of all pretentious nonsense; the work should stand alone

NOTABLE WORKS:

- *At The Piano*, Oil on canvas, 1858–59, Taft Museum, Cincinnati, United States
- *The Little White Girl: Symphony in White, No.2*, Oil on canvas, 1864, Tate Gallery, London, United Kingdom
- *The Peacock Room*, Interior decoration and design, 1866–67 Freer Gallery, Washington, D.C., United States
- *Arrangement in Grey and Black No. 1 (Whistler's Mother)*, Oil on canvas, 1871, Musée d'Orsay, Paris, France
- *Nocturne: Blue and Silver - Chelsea*, Oil on canvas, 1871, Tate Gallery, London, United Kingdom
- *The White Girl*, Oil on canvas, 1862, Harris Whittermore Collection, Naugatuck, United States
- *Nocturne: Blue and Silver - Cremorne Lights*, Oil on canvas, 1872, Tate Gallery, London, United Kingdom
- *Nocturne: Blue and Gold - Old Battersea Bridge*, Oil on canvas, 1872–75, Tate Gallery, London, United Kingdom
- *Nocturne in Black and Gold: The Falling Rocket*, Oil on canvas, 1875, Phillips Collection, Washington, D.C., United States

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WINSLOW

Homer

(1836–1910)
American

- Painter/Illustrator/Etcher; known for pre-Impressionist landscapes, marine scenes, and figures; painted subject exactly as it appeared
- Master of bright colors, vigorous brushstrokes gave a sense of motion to his objects
- Influenced by Manet's tonal contrasts, but used light and color differently than Impressionists
- Concentrated on close-up snapshots, views of high seas, rockbound shorelines at pounding tides and scenes of north woods; the sea off the coast of Maine was his favorite subject
- Sent to war as a correspondent for *Harper's Weekly* in 1861; was the only Civil War artist truly depicting the emotions of the soldiers and not just their uniforms
- Continued as an illustrator after the war before devoting himself to painting in 1876
- Considered to be the greatest pictorial poet of outdoor life in the United States and its greatest watercolorist

Homer

(continued)

NOTABLE WORKS:

- *Snap the Whip,* Oil on canvas, 1872, Butler Institute, Youngstown, United States
- *Breezing Up (A Fair Wind),* Oil on canvas, 1873–6, National Gallery of Art, Washington, D.C., United States
- *Inside the Bar,* Watercolor and graphite on paper, 1883, Metropolitan Museum, New York, United States
- *Watching the Breakers,* Oil on canvas, 1891, Gilcrease Museum, Tulsa, United States
- *Northeaster,* Oil on canvas, 1895, Metropolitan Museum, New York, United States

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THOMAS Moran

(1837–1926)
American, born in England

- Painter/Printmaker; often painted the Rocky Mountains, member of the Hudson River School
- Family settled in Philadelphia in 1844, he became an engraver at age 15
- Worked as chief illustrator at a local magazine before launching his painting career
- Showed interest in work of J. M. W. Turner, which is reflected in his early work
- Broad range of subjects including history, marine views, shipwrecks, urban and industrial scenes
- Took extended trips in 1860 to Lake Superior and Yellowstone, searching for scenic wonders
- Did works about travels in west of pueblos, cliff dwellers, and American West well into the 1900s

NOTABLE WORKS:

- *Grand Canyon of the Yellowstone,* Oil on canvas on aluminum, 1872, Smithsonian American Art Museum, Washington, D.C., United States
  - This painting inspired Congress to make Yellowstone the first national park
- *The Chasm of the Colorado,* Oil on canvas, 1874, Smithsonian American Art Museum, Washington, D.C., United States
- *Green River Cliffs, Wyoming,* Oil on canvas, 1881, National Gallery of Art, Washington, D.C., United States
- *The Much Resounding Sea,* Oil on canvas, 1884, National Gallery of Art, Washington, D.C., United States
- *Cliff Dwellers,* Oil on canvas, 1899, Doris Ulmann Galleries, Berea, United States

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MARY STEVENSON
Cassatt

(1844–1926)
American, active in France

- Painter/Printmaker; the leading American of the Impressionist school
- Worked mostly in Paris; influenced by Degas and Japanese prints
- Encouraged to exhibit with Degas; showed works at the Paris Salon from 1872 to 1874
- Focus was less on technique than on an interest in everyday lives of women; known for painting bourgeois little girls; had a distinguished gift for draftsmanship
- Evoked fragile and delicate beauty of the elaborate refinement of society; always retained the extremely personal character of her art

NOTABLE WORKS:

- *Miss Mary Ellison*, Oil on canvas, 1880, National Gallery of Art, Washington, D.C., United States
- *A Woman and a Girl Driving*, Oil on canvas, 1881, Museum of Art, Philadelphia, United States
- *The Blue Room*, Oil on canvas, 1878, National Gallery of Art Washington, D.C., United States
- *Five O'Clock Tea*, Oil on canvas, 1879, Museum of Fine Arts, Boston, United States
- Several great works at Crystal Bridges Museum, Bentonville, United States

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THOMAS
Eakins

(1844–1916)
American

- Painter/Photographer/Sculptor; emphasized emotional truth and visual fact; fascinated by the human body in motion
- Admired Velázquez, Ribera, and Courbet; absorbed their precise sense for actuality
- His quest for realism lead him to study anatomy and use scientific perspective in his work
    - Considered scientific aspects less important than honesty and depth of characterization
- Portraits often compared to Rembrandt due to the romantic interplay of light and truth
- The first American photographer to explore the nude in anatomy and motion studies; also insisted on painting from live models and was fired from teaching position for using nude models in mixed classes
- Caused controversy with his painting *The Gross Clinic* because of its unsparing depiction of surgery
- Much of his career was spent in bitter isolation; artistic recognition achieved after his death

Eakins

(continued)

NOTABLE WORKS:

- *Portrait of Dr. Samuel D. Gross (The Gross Clinic)*, Oil on canvas, 1875, Museum of Art, Philadelphia, United States
  - This painting nearly sold to National Gallery in 2006 for 68 million; funds were raised and other works by Eakins deaccessioned to keep the painting in Philadelphia
- *The Agnew Clinic*, Oil on canvas, 1889, Museum of Art, Philadelphia, United States
- *William Rush Carving His Allegorical Figure of the Schuylkill River*, Oil on canvas on Masonite, 1876–77, Museum of Art, Philadelphia, United States
- *The Swimming Hole*, Oil on canvas, 1884–85, Amon Carter Museum, Fort Worth, United States
- *Portrait of Professor Benjamin H. Rand*, Oil on canvas, 1874, Crystal Bridges Museum, Bentonville, United States
- *The Art Student (James Wright)*, Oil on canvas, 1890, Crystal Bridges Museum, Bentonville, United States

ALBERT PINKHAM Ryder

(1847–1917)
American

- Painter; an eccentric character known for poetic and moody allegorical scenes and seascapes
- Considered a pioneer of Modernism; was in constant search of the ineffable
  - Sometimes wrote poetry to accompany his paintings
- Work reflected a rich inner life with haunting love of the sea
  - Born in New Bedford, Massachusetts, a bustling whaling port
- Used bold, simplified forms and eerie lighting; dream elements utterly dominated his work
- Had unique imaginative quality and elegant expression of the mysteriousness of things
- Mostly self-taught; not a technician in applying paints; many of his works are in a state of decay
- Became well known in his time in spite of his self-imposed isolationism

NOTABLE WORKS:

- *The Race Track (Death on Pale Horse)*, Oil on canvas, 1900, Museum of Art, Cleveland, United States
- *Moonlight Cove*, Oil on canvas, 1880, Phillips Collection, Washington, D.C., United States

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WILLIAM MICHAEL
Harnett

(1848–1892)
American, born in Ireland

- Painter; known for his trompe-l'oeil still lifes
- Family came to Philadelphia during potato famine, started as a design engraver on table silver
- spent 1880–86 in Europe where he painted his most famous work *After the Hunt*
- Revitalized America trompe l'oeil style after Raphaelle Peale's work earlier in the century
- Set apart by his enormous skill and interest in depicting unusual objects

NOTABLE WORKS:

- *After the Hunt* (one of four versions), Oil on canvas, 1883, Huntington Library, San Marino, United States

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WILLIAM MERRITT
Chase

(1849–1916)
American

- Painter; a prolific painter of portraits, interiors, still lifes, and landscapes; famed for establishing the fresh color and bravura technique used in much early twentieth-century American painting
- Best known for his portraits of important men and women of his times and his family
- An exponent of Impressionism; as a teacher, established the Chase School, which later became Parsons New School for Design
- Studied at the National Academy of Design in New York; exhibited first works there in 1871
- Wealthy St. Louis collectors sent him to Europe for two years in exchange for paintings
- Studied at Munich Fine Arts Academy, employing talent for figurative works
- Focused on landscapes in the 1880s; his scenes of Prospect Park, Central Park, Shinnecock, New York were great examples of American Impressionism; always continued still lifes throughout career
- Member of prestigious artist group including Winslow Homer and Augustus Saint-Gaudens
- Given many honors at home and abroad; works in most major museum collections

NOTABLE WORKS:

- *End of the Season*, Pastel on paper, 1885, Mount Holyoke College, South Hadley, United States
- *The Kimono*, Oil on canvas, 1895, Museo Thyssen-Bornemisza, Madrid, Spain

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JOHN HENRY

Twachtman

(1853–1902)
American

- Painter; known for his Impressionist landscapes though he worked in many styles
- Studied European Impressionists at Munich Academy from 1875 to 1877, then in Paris from 1883 to 1885
- Works marked by an intense peacefulness and rest; changed palette in 1880 from dark and heavy brushwork to softer touch and paler tones
- A member of "The Ten," a loosely allied group of American artists dissatisfied with professional art organizations, who banded together in 1898 to exhibit their works as a stylistically unified group
- Art historians consider his style of Impressionism to be more personal and experimental than that of his contemporaries

NOTABLE WORKS:

- *Springtime,* Oil on canvas, 1879–89, Museum of Fine Art, Cincinnati, United States
- *Arques-la-Bataille,* Oil on canvas, 1885, Metropolitan Museum, New York, United States
- *September Sunshine,* Oil on canvas, 1891–93, Crystal Bridges Museum, Bentonville, United States

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JOHN F.

Peto

(1854–1907)
American

- Painter; a close friend and contemporary of Harnett; worked in trompe l'oeil style
- Studied at Pennsylvania Academy of Fine Arts; maintained a studio in Philadelphia after graduating
- Use of soft light and subdued colors with a somber, elegiac mood
- Works were often more anecdotal than Harnett, often depicted discarded objects
- His work has a resemblance to eighteenth-century French painter Chardin

NOTABLE WORKS:

- *Toms River,* Oil on canvas, 1905, Museo Thyssen-Bornemisza, Madrid, Spain

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JOHN

Haberle

(1856–1933)
American

- Painter/Lithographer; noted for depiction of paper and ordinary objects, including currency
- A detailed designer and engraver with an unsurpassed eye-to-hand coordination
- One of three major figures (Harnett and Peto) practicing trompe l'oeil still lifes last half nineteenth century

Haberle

(continued)

- Like Harnett, he was warned by the Secret Service to cease and desist painting paper money, but he continued to do so

NOTABLE WORKS:

- *Can You Break a Five?*, Oil on canvas, 1888, Amon Carter Museum, Fort Worth, United States
- *The Slate*, Oil on canvas, 1895, Museum of Fine Arts, Boston, United States

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JOHN SINGER

Sargent

(1856–1925)
American, active in England

- Painter/Draftsman; most outstanding society portraitist of his time in America and England
- Born to wealth; parents were American expatriates and traveled frequently
  - Described as "an American born in Italy, educated in France, who looks like a German, speaks like an Englishman, and paints like a Spaniard"
- Deep affection for Velázquez and Hals; studied their work intently
- Trained in Paris at École des Beaux-Arts and returned to Paris many times during his lifetime
- Early work was of landscape, not portraits; shown by many sketches of mountains and seascapes
- Returned to Paris from travel studies to Spain and started taking commissions for portraits
- The lavish elegance of his work brought unrivaled success for his brilliant portraits of the wealthy and privileged; the glamour and opulence of high society became his focus
- Became famous when his portrait of Madame Gautreau (Madame X) caused a sensation at the Paris Salon 1884 for its provocative, erotic character; the painting was withdrawn to prevent further scandal
- Moved to London in 1885 where he lived for the rest of his life but traveled extensively, often to Paris

NOTABLE WORKS:

- *The Pailleron Children*, Oil on canvas, 1880, Metropolitan Museum, United States
- *Margaret Stuyvesant Rutherfurd White (Mrs. Henry White)*, Oil on canvas, 1883, National Gallery of Art, Washington, D.C., United States
- *Daughters of Edward Boit*, Oil on canvas, 1882, Museum of Fine Arts, Boston, United States
- *Lady with the Rose (Charlotte Louise Burckhardt)*, Oil on canvas, 1882, Metropolitan Museum, New York, United States

Sargent

(continued)

- *Madame Pierre Gautreau (Madame X)*, Oil on canvas, 1883–84, Metropolitan Museum, New York, United States
- *The Wyndham Sisters*, Oil on canvas, 1899, Metropolitan Museum, New York, United States
- *Lord Ribblesdale*, Oil on canvas, 1902, National Portrait Gallery, London, United Kingdom
- *Self Portrait*, Oil on canvas, 1906, Metropolitan Museum, New York, United States
- *Portrait of Millicent, Duchess of Sutherland*, Oil on Canvas, 1904, Museo Thyssen-Bornemisza, Madrid, Spain
- *Gassed*, Oil on canvas, 1918–19, Imperial War Museum, London, United Kingdom

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FREDERIC

Remington

(1861–1909)
American

- Painter/Illustrator/Sculptor; depicted Old American West images of cowboys, natives and United States cavalry
- Naturalistic and sometimes impressionistic style; focused on the subject not landscapes; took artistic liberties in depiction of the human actions for drama
- Highly acclaimed illustrator with popular subject matter; less than great painter but highly popular
- Famous action paintings *Mule Train Crossing Sierras* and *Return of Blackfoot War Party* won awards, establishing reputation as a painter in 1888; influenced by Winslow Homer
- Focused on the last quarter of nineteenth century in the West; captured the flavor over any other artist
- The galloping horse became his signature; first American artist to illustrate the true gait
- A favorite of Western cavalry officers; invited out west to make portraits in the fields
- *Harper's Weekly* sent him to Arizona in 1886 to cover Geronimo raids and Canadian Blackfoot, Crow, and Mounties; became a household name with his articles and illustrations
- Commissioned to do 83 illustrations for book for Theodore Roosevelt, creating a friendship
- First one-man show in 1890; 21 paintings shown at American Art Galleries New York; well received
- The Frederick Remington House in Ogdensburg was declared National Landmark and Museum in 1965

Remington

(continued)

NOTABLE WORKS:

- *The Scout: Friend or Foe*, Oil on canvas, 1902–5, Sterling and Francine Clark Art Institute, Williamstown, United States
- *A Cold Morning on the Range*, Oil on canvas, 1904, American Museum of Western Art, Denver, United States

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CHARLES MARION
Russell

(1864–1926)
American

- Painter/Sculptor/Author; created more than 2,000 works of cowboys, natives, and Western landscapes
- Known as the "Cowboy Artist" or "Kid Russell"
- Worked on a ranch before becoming an artist; sent his boss a sketch of a gaunt steer being watched by a wolf; launched his career with what became one of his best-known works, *Waiting for a Chinook*
- Benefited from great demand for Western paintings, a commercial market Remington made possible
- Married his wife Nancy 1896; she managed his career, leading to international fame
- Became friends with his celebrity patrons Will Rogers, Douglas Fairbanks, Harry Carey

NOTABLE WORKS:

- *Indian on Horseback*, Watercolor, 1907, Amon Carter Museum, Fort Worth, United States
- *The Camp Cook's Troubles*, Oil on canvas, 1912, Gilcrease, Tulsa, United States
- Extensive collection at the C.M. Russell Museum, Great Falls, United States

Chapter 8 Artists of the Twentieth Century (1900–1950)

Artists in this Chapter

AMERICANS, EARLY TWENTIETH CENTURY (ASHCAN SCHOOL)

THOMAS ANSHUTZ (1851–1912), American, active in Philadelphia and New York
MAURICE BRAZIL PRENDERGAST (1858–1924), American born in Canada
CHILDE HASSAM (1859–1935), American, active in New York
ROBERT HENRI (1865–1929), American, active in New York
GEORGE LUKS (1867–1933), American, active in Philadelphia, Europe, and U.K.
WILLIAM JAMES GLACKENS (1870–1938), American, active in Philadelphia and New York
JOHN FRENCH SLOAN (1871–1951), American, active in Philadelphia and New York
EVERETT SHINN (1876–1953), American
GEORGE BELLOWS (1882–1925), American

FAUVISM (THE WILD BEASTS)

HENRI MATISSE (1869–1954), French
GEORGES ROUAULT (1871–1958), French
MAURICE DE VLAMINCK (1876–1958), French
ANDRÉ DERAIN (1880–1954), French

CUBISM

JULIO GONZÁLEZ also known as Julio González i Pellicer (1876–1942), Spanish, active in Barcelona
FERNAND LÉGER born JOSEPH FERNAND HENRI LÉGER (1881–1955), French
PABLO PICASSO (1881–1973), Spanish, active in France
GEORGES BRAQUE (1882–1963), French
ROBERT DELAUNAY (1885–1941), French, SONIA DELAUNAY TERKL (1885–1979), Russian, Spouses and frequent collaborators, active in Paris
JUAN GRIS (1887–1927), Spanish, active in Madrid and Paris

FUTURISTS

GIACOMO BALLA (1871–1958), Italian
UMBERTO BOCCIONI (1882–1916), Italian
GINO SEVERINI (1883–1966), Italian, active in Rome and Paris

THE RUSSIANS

KASIMIR MALEVICH (1878–1935), Russian
MIKHAIL LARIONOV (1881–1961), Russian
NATALIA GONCHAROVA (1881–1962), Russian
VLADIMIR TATLIN (1885–1953), Russian
LYUBOV POPOVA (1889–1924), Russian
NAUM GABO (1890–1977), Russian, became an American citizen in 1952
EL LISSITZKY (1890–1941), Russian
ALEXANDER RODCHENKO (1891–1956), Russian

VIENNA SECESSION

GUSTAV KLIMT (1862–1918), Austrian, active in Vienna
OSKAR KOKOSCHKA (1886–1980), Austrian, active in Vienna
EGON SCHIELE (1890–1918), Austrian, active in Vienna

GERMAN EXPRESSIONISM

EMIL NOLDE (1867–1956), German
ERNST LUDWIG KIRCHNER (1880–1938), German
FRANZ MARC (1880–1916), German
ERICH HECKEL (1883–1970), German
MAX BECKMANN (1884–1950), German
AUGUST MACKE (1887–1914), German

THE NEW OBJECTIVITY

OTTO DIX (1891–1969), German
GEORGE GROSZ (1893–1959), German, became an American citizen in 1938

THE ÉCOLE DE PARIS (SCHOOL OF PARIS)

SIR JOHN LAVERY (1856–1941), Irish, active in London and Dublin
WASSILY KANDINSKY (1866–1944), Russian, later became French citizen
PIET MONDRIAN (1872–1944), Dutch, active in Paris
CONSTANTIN BRANCUSI (1876–1957), Romanian, active in Paris

AMEDEO MODIGLIANI (1884–1920), Italian, active in Paris
JULES PASCIN (1885–1930), Bulgarian, active in Paris and the United States
MARC CHAGALL (1887–1985), Russian, active in Paris
CHAIM SOUTINE (1893–1943), Russian, active in Paris

BAUHAUS SCHOOL

LYONEL FEININGER (1871–1956), American, active in Germany
PAUL KLEE (1879–1940), German, became Swiss citizen in 1940
JOSEF ALBERS (1888–1976), German, became American Citizen
LÁSZLÓ MOHOLY-NAGY (1895–1946), Hungarian, became American citizen in 1944

DADA (NIHILISM)

FRANCIS PICABIA (1879–1953), French, active in Paris
JEAN (HANS) ARP (1886–1966), French
MARCEL DUCHAMP (1887–1968), French, active in United States, became citizen 1955
KURT SCHWITTERS (1887–1948), German, active in Hanover
JOHN HEARTFIELD (1891–1968), German

METAPHYSICAL PAINTING

GIORGIO DE CHIRICO (1888–1987), Greek, expatriate to Italy (considered Italian)
GIORGIO MORANDI (1890–1964), Italian

SURREALISM

MAX ERNST (1891–1976), German, active in the United States and France
JOAN MIRÓ (1893–1983), Spanish, active in Barcelona and Paris
ANDRÉ MASSON (1896–1978), French
RENÉ MAGRITTE (1898–1967), Belgian
YVES TANGUY (1900–1955), French, active in the United States
SALVADOR DALÍ (1904–1989), Spanish

THE MEXICAN MURALISTS

JOSE CLEMENTE OROZCO (1883–1949), Mexican
DIEGO RIVERA (1886–1957), Mexican
DAVID ALFARO SIQUEIROS (1896–1974), Mexican
RUFINO TAMAYO (1899–1991), Mexican, active in New York

BRAZILIAN MODERN ART MOVEMENT (NEO-REALISM AND SURREALISM)

TARSILA DO AMARAL (1886–1973), Brazilian
CANDIDO PORTINARI (1903–1962), Brazilian

AMERICA BETWEEN THE WARS

ALFRED STIEGLITZ (1864–1946), American
JOHN MARIN (1870–1953), American
MARSDEN HARTLEY (1877–1943), American
JOSEPH STELLA (1877–1946), American, born in Italy
ARTHUR DOVE (1880–1946), American
MAX WEBER (1881–1961), American, born in Russia
EDWARD HOPPER (1882–1967), American
CHARLES DEMUTH (1883–1935), American
CHARLES SHEELER (1883–1965), American
GEORGIA O'KEEFFE (1887–1986), American
THOMAS HART BENTON (1889–1975), American
MAN RAY (Emmanuel Radnitzky) (1890–1976), American active in Paris
STANTON MACDONALD-WRIGHT (1890–1973), American
STUART DAVIS (1892–1964), American

ENGLAND BETWEEN THE WARS

SIR JACOB EPSTEIN (1880–1959), English, born in New York
PAUL NASH (1889–1946), English
SIR STANLEY SPENCER (1891–1959), English
BEN NICHOLSON (1894–1982), English
HENRY MOORE (1898–1986), English
DAME BARBARA HEPWORTH (1903–1975), English
GRAHAM SUTHERLAND (1903–1980), English

AMERICAN MODERNISM

GASTON LACHAISE (1882–1935), American, born in France
ELIE NADELMAN (1882–1946), American, born in Poland
NORMAN ROCKWELL (1894–1978), American
REUBEN NAKIAN (1897–1986), American
ALEXANDER CALDER (1898–1976), American
JOSEPH CORNELL (1903–1972), American
ISAMU NOGUCHI (1904–1988), American, of Japanese descent

OTHER COUNTRIES, MODERNISM BETWEEN THE WARS

ZHANG DAQIAN (1899–1983), Chinese, active in Taiwan
WIFREDO LAM (1902–1982), Cuban, active in Havana, Madrid, and Paris

AMERICANS EARLY TWENTIETH CENTURY (ASHCAN SCHOOL)

The Ashcan School, also called the Ash Can School, was an artistic movement in the United States during the early twentieth century that is best known for works portraying scenes of daily life in New York, often in the city's poorer neighborhoods.

THOMAS
Anshutz

(1851–1912)
American, active in Philadelphia and New York

- Painter; cofounder of the Darby school and leader of the Pennsylvania Academy of Fine Arts
- Gifted art teacher; linked the Realism of his mentor Thomas Eakins to Ashcan School
    - Ashcan painters were based in New York and focused on industrial/urban subjects
- Studied at Philadelphia Academy with Eakins in 1875; became his successor 1886
- Liked Eakins's *Swimming Hole*; adopted his use of photography for figure studies
    - Participated in series of nudes with Eakins before Eakins was dismissed from Academy
- Incredible dedication; painted every day of his life, with an emphasis on Rembrandt-style lighting

NOTABLE WORKS:

- *Ironmakers*, Oil on canvas, 1880, de Young Fine Arts Museum, San Francisco, United States
    - This chilling industrial snapshot is considered his masterpiece
- *Boys with a Boat, Ohio River, near Wheeling, West Virginia*, Cyanotype photograph, 1880, Smithsonian American Art Museum, Washington, D.C., United States

MAURICE BRAZIL
Prendergast

(1858–1924)
American born in Canada

- Painter; a member of the Ashcan School but distinct from his cohorts; known for delicate compositions, beautiful mosaic-like style, and use of bright colors
- Post-Impressionist; worked oil, watercolor, and monotype
- Grew up in Boston; began his career as an apprentice with commercial artists in the South End
- Studied Paris from 1891 to 1895 and Venice; returned to the United States for a major show at the Art Institute of Chicago in 1900
- Inspired in large part by post-Impressionists Pierre Bonnard, Edouard Vuillard, and Cézanne; studied the work of van Gogh and Seurat while in Paris

Prendergast

(continued)

- Focused on people at leisure at beach, parks, city streets; captured the action

NOTABLE WORKS:

- *The Luxembourg Garden, Paris,* Oil on canvas, 1890–94, Terra Foundation, Chicago, United States
- *Yacht Race,* Watercolor over graphite on paper, 1896–97, Institute of Art, Chicago, United States
- *People on the Beach: Revere Beach,* 1896–97, Watercolor on paper, Crystal Bridges Museum, Bentonville, United States

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CHILDE Hassam

(1859–1935)
American, active in New York

- Painter/Printmaker; the best known of all the American Impressionists
- Studied in Boston and Paris 1886–89 with other American and French Impressionists
- Brilliant handler of color and light; pioneer of American Impressionism and its most devoted practitioner
- Focused on urban life; foremost chronicler of urban life in New York City at the turn of century
- Made frequent views of growing cities with views of Boston, Paris, and New York

NOTABLE WORKS:

- *Winter in Union Square,* Oil on canvas, 1889–90, Metropolitan Museum, New York, United States
- *Spring Morning in the Heart of the City,* Oil on canvas, 1890, Metropolitan Museum, New York, United States
- *Flags, 5th Avenue,* Watercolor, 1917, Private Collection
  - This seminal work was bequeathed to the Metropolitan Museum per the will of its owner but was mistakenly sold in 2002 to a private collector for $10 million; its whereabouts are still unknown

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ROBERT Henri

(1865–1929)
American, active in New York

- Painter; known for his seductive, glowing, and tactile portraits of women
- A pivotal American Realist and exceptional teacher; founded the Ashcan School (1900–15)
- Studied at Philadelphia Academy with Anshutz in 1886; then traveled to Paris to study Impressionism
  - Admired the dark palette and free brushwork of Manet, Frans Hals, and Velázquez

Henri

(continued)

- Style combined direct observation in manner of Philadelphia Academy and Eakins Realism
- Painted starkly illuminated figures against rich dark background for dramatic effect
    - His monochrome portraits were especially modern, complex, and mysterious; the women are slender and graceful in elegant dress with luminous faces
- Began his teaching career at the Philadelphia School of Design for Women
    - Taught emphasis on tonal contrasts and vigor of paint for expressive effects
- Organized a group known as "The Eight," who protested the restrictive exhibition practices at the National Academy of Design
- Influenced and led a whole generation of Ashcan School painters from the turn of the century

NOTABLE WORKS:

- *Snow in New York*, Oil on canvas, 1902, National Gallery of Art, Washington, D.C., United States
- *Young Woman in White*, Oil on canvas, 1904, National Gallery of Art, Washington, D.C., United States
- *Salome*, Oil on canvas, 1909, Ringling Museum of Art, Sarasota, United States
- *Figure in Motion*, Oil on canvas, 1913, Academy of Fine Arts, Philadelphia, United States
- *Tam Gam*, Oil on canvas, 1914, Albright-Knox Art Gallery, Buffalo, United States
- *Beach Hat*, Oil on canvas, 1914, Detroit Institute of Art Museum, United States
- *Gertrude Vanderbilt Whitney*, Oil on canvas, 1916, Whitney Museum, New York, United States
- *Mata Moana*, Oil on canvas, 1920, Private Collection

GEORGE

Luks

(1867–1933)
American, active in Philadelphia, Europe, and U.K.

- Painter/Illustrator; championed social causes and urban visions of the Ashcan School
- Uses strong colors and thick, broad brushstrokes to capture dynamic forces of society
- Studied Philadelphia Academy, then Düsseldorf Academy, Paris, and London
    - Returned to Philadelphia in 1893
- Painted working-class subjects and urban scenes such as Hester St., capturing the shoppers

Luks

(continued)

- Had unique ability to capture expressions and gestures as well as background details
- His work was uneven and unpredictable but had vigor and spontaneity

NOTABLE WORKS:

- *The Spielers*, Oil on canvas, 1905, Addison Gallery, Andover, United States
- *Rag Picker*, Oil on canvas, 1905, Private Collection
- *Hester Street*, Oil on canvas, 1905, Brooklyn Museum, New York, United States
- *The North River, New York*, Oil on canvas, 1910, Private Collection
- Well represented in museums worldwide

WILLIAM JAMES

Glackens

(1870–1938)
American, active in Philadelphia and New York

- Painter/Etcher; built his reputation on vibrant street scenes of pre-WWI New York City
- One of the most influential American Impressionists; his diverse oeuvre defied labeling
- Started as exceptional illustrator for newspapers and magazines; was a fine draftsman
- Powerfully inquisitive; studied all the masters and had a thirst for experimentation
- Studied at Philadelphia Academy with Luks, Sloan, and Shinn under master teacher Robert Henri
    - All worked in Urban Realism, the first important American art movement
- Very painterly, colorful, and resolved; very much in the style of Monet and Renoir
- Helped Albert C. Barnes acquire the foundational works for the Barnes Collection in Philadelphia

NOTABLE WORKS:

- The William Glackens Research Collection and Study Center in Fort Lauderdale, United States, houses a wealth of archival materials relating to Glackens, including 75 of his sketchbooks and more than 1,000 photographs spanning his life
- *At Mouquin's*, Oil on canvas, 1905, Art Institute of Chicago, United States
- *Family Group*, Oil on canvas, 1910–11, National Gallery of Art, Washington, D.C., United States

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JOHN FRENCH
Sloan

(1871–1951)
American, active in Philadelphia and New York

- Painter/Etcher/Illustrator; leading member of "The Eight" and the Ashcan School; known for his Social Realism
- His paintings were marked by their immediacy and a warm humanity
- Student of Anschutz at Philadelphia Academy with Glackens; learned painting from Robert Henri
- Became known as the American Hogarth for his realistic depictions of everyday people and life
- Did illustrations for the Socialists Periodical *The Masses*; also worked as an illustrator with Glackens at *The Philadelphia Inquirer*

NOTABLE WORKS:

- *Picnic Ground,* Oil on canvas, 1906–07, Whitney Museum, New York, United States
- *Hairdressers Window,* Oil on canvas, 1907, Wadsworth Atheneum, Hartford, United States
- *The Haymarket, Sixth Avenue,* Oil on Canvas, 1907, Brooklyn Museum, United States
- *The Wake of the Ferry No.2,* Oil on canvas, 1907, Phillips Collection, Washington, D.C., United States
- *McSorley's Bar,* Oil on canvas, 1912, Detroit Institute of Art Museum, United States

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EVERETT
Shinn

(1876–1953)
American

- Painter/Decorator; the youngest of the Ashcan School painters and "The Eight" organized by Sloan
- Explored depictions of real life on the streets of London and New York, especially showing differences in class
  - Also painted large-scale Rococo revival murals in upscale theaters and private homes; occasionally worked on interior design projects for the social elite
- Studied at the Pennsylvania Academy of Fine Arts; began working as an illustrator at 17 for the *Philadelphia Press* before moving the New York to illustrate Joseph Pulitzer's *New York World*
- Famous for many paintings of New York City and the theater, which became a chronicle of world stage
- Traveled across Europe focusing on theater and Impressionism; afterward, the influence of Lautrec and Degas can be seen in his work
- Inspired by Robert Henri in technique; they differed in subjects, with Shinn preferring scenes from theater and music halls
  - Depicted scenes of drama and violence; oil pastels that were bold and brushy with thick strokes

Shinn
(continued)

  - The only Ashcan artist to produce a significant body of work in pastels

NOTABLE WORKS:

- *Tenements at Hester Street*, 1900, Pastel and ink on paper, Phillips Collection, Washington, D.C., United States
- *Theatre Scene*, Oil on canvas, 1903, Terra Foundation, Chicago, United States
- *Mouquin's*, Pastel and graphite on paper, 1904, Newark Museum, Newark, United States
- *Outdoor Stage, France*, Oil on canvas, 1905, de Young Museum, San Francisco, United States
- *French Music Hall*, Oil on canvas, 1906, Crystal Bridges Museum, Bentonville, United States

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GEORGE Bellows
(1882–1925)
American

- Painter/Printmaker; his iconic fight scenes are signature contribution to American art
- Paintings characterized by dark atmospheres in which light shows through heavy brushstrokes
- Gave up promising baseball career in 1904 to study art under Henri in Philadelphia
- Fight scenes captured movements of maximum tension and vigor in combat
- Did New York City and snow scenes; depicted the crudity and chaos of working class
- Also made portraits, mostly of his wife and daughters,
- Was great lithographer; completed series in 1918 depicting atrocities committed by Germany in WWI
- Career evolved quickly as he became sought after by the upper class
- Died at 43 of appendicitis at height of his brilliant career

NOTABLE WORKS:

- *42 Kids*, Oil on canvas, 1907, National Gallery of Art, Washington, D.C., United States
  - A reprise of Eakins's *Swimming Hole*
- *Cliff Dwellers*, Oil on canvas, 1913, County Museum of Art, Los Angeles, United States
- *Return of The Useless*, Oil on canvas, 1918, Crystal Bridges Museum, Bentonville, United States
- *Dempsey and Firpo*, Oil on canvas, 1924, Whitney Museum, New York, United States

FAUVISM (THE WILD BEASTS)

HENRI
Matisse

(1869–1954)
French

- Painter/Printmaker/Sculptor; leader of the brief Fauvist movement and without a doubt a major influence on the path of twentieth-century art
- The supreme master of twentieth-century art trends representing pattern and pure color
- Described painting as the rhythmic arrangement of line and color on a flat plane
    - "Matisseian style" became synonymous with beauty, pattern, and decoration
- Abandoned a legal career in 1891 to be a painter; was a late starter at 22 years old
- Taught by Gustave Moreau at the Julian Academy in Paris; greatly admired Cézanne
- Favored scenes of odalisques, still lifes, portraits, and patterned landscapes
- Did not depict troubled times in his work but loved beauty, color, and decoration
- Made sculptures at intervals throughout career; best known *Back I-IV*, Tate, London
- Painted with Derain and Vlaminck, who called themselves Les Fauves, "The Wild Beasts"; known for their use of dissonant, expressive color and adoption/altering of pointillist techniques
- Suffered ill health from 1940 onward; changed media to large-scale construction paper cutouts

NOTABLE WORKS:

- *Bather by the River*, Oil on canvas, 1903–17, Art Institute of Chicago, United States
- *The Joy of Life*, Oil on canvas, 1905–06, Barnes Foundation, Philadelphia, United States
- *The Red Studio*, Oil on canvas, 1911, Museum of Modern Art, New York, United States
- A great collection at the Hermitage Museum in Saint Petersburg, Russia, such as *La Dance*, *The Red Room*, *The Painter's Family*, *Conversation*, and *Irises*, to name a few

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GEORGES
Rouault
(1871–1958)
French

- Painter/Draftsman/Printmaker; another member of the Fauves whose passion was for the human face
- Pupil of Matisse and Moreau at École des Beaux-Arts; became first curator of Musée Gustave Moreau
- Pictures are a personal statement of ardent hope, creating an individual kind of Expressionism
- Painted clowns, prostitutes, judges in somber colors; expressed his hatred of the vices
- Trained as a stained-glass artisan; his mature work has glowing colors and broad black shapes
- From 1940 on he devoted himself to primarily religious art

NOTABLE WORKS:

- *Head of Christ*, Oil on paper, 1905, Chrysler Museum, Norfolk, United States
- *The Old King*, Oil on canvas, 1916–36, Carnegie Museum, Pittsburgh, United States
- Did the scenic and costume design for the Diaghilev's ballet *The Prodigal Son*

MAURICE
de Vlaminck
(1876–1958)
French

- Painter; leading exponent of the Fauves with Matisse and Derain; known for his explosive color
- Started painting in his late teens; studied with a minor painter on Chatou Island in the Seine River
- Inherited a love of color from van Gogh; painting quality did not approach Matisse's
- Used paint directly from the tube in vigorous and exuberant landscape compositions
- Shared a studio and worked with colleague Derain in early years
- From mid-career on, worked in countryside in isolation; work became slick and mannered

NOTABLE WORKS:

- *Houses at Chatou*, Oil on canvas, 1905, Art Institute of Chicago, United States
- *Landscape with Red Trees*, Oil on canvas, 1906, National Museum of Modern Art, Paris, France

ANDRÉ
Derain

(1880–1954)
French

- Painter/Sculptor, one of the creators of Fauvism and adherent of Cubism and Primitive Art
- Historically important, work does not approach quality of Matisse or Picasso
- Based his work on derivations from the old masters becoming rather dry and academic
- Produced numerous book illustrations and became a great set designer for the ballet

NOTABLE WORKS:

- *Reflections on the Water (Effect of Sunlight on Water)*, Oil on canvas, 1905, Musée de l'Annonciade, Saint Tropez, France

CUBISM

JULIO
González

also known as Julio González i Pellicer
(1876–1942)
Spanish, active in Barcelona

- Sculptor/Painter; developed the expressive use of iron as a medium for sculpture
- Came from a family of metalworkers; learned gold/silver/iron work from his father
    - Previously, artists worked with foundries and skilled technicians to make works in metal; they did not complete apprenticeships to develop metalworking skills for Fine Art applications
- Frequented cafes with his brother, where they met modern artists including Picasso (1890s)
- Moved to Paris in 1902; became close with the Spanish artists in Montmartre including Gris
- Developed artistic skills of welding at Renault factory; created paintings and jewelry in this period
- Began working directly with Picasso in 1928; taught Picasso to execute works in iron
    - Under Picasso's influence González changed his medium from iron to bronze; his figures also became more abstract during this period
- Greatly influenced great American sculptor David Smith

NOTABLE WORKS:

- *La Montserrat (Standing near Guernica)*, Welded and wrought iron and wood, 1935–37, Stedelijk, Amsterdam, Netherlands
    - This piece shows a woman with a child in her arms and communicates the suffering of the people in Spanish Civil War
    - Shown in the Spanish Pavilion, World Fair
- Major retrospective at the National Museum of Modern Art, Paris, France, in 1952

FERNAND
Léger

Born Joseph Fernand Henri Léger, known as Fernand Léger
(1881–1955)
French

- Painter/Sculptor/Filmmaker; associated with Cubists, but his curvilinear and tubular forms contrasted with their typically more fragmented ones
- Work exemplified the machine aesthetic; had a vision of a mechanized utopia
- Created static and monumental works with precise and polished fractures of machinery
- Painted in flat colors, heavy black contours, and high contrast with cylindrical and rectangular forms
- Acrobats and cyclists were favorite subjects
- Paintings reflected his political interest in the working classes; began moving toward more social issues in painting before WWI
- He also created large sculptures, with *Walking Flower* series being a favorite
- Lived in United States during WWII and taught art at Yale and Mills College, California
- Greatly respected but not loved as work has a deliberate harshness which repels viewers
- His influence on artists of the day was far reaching; can be seen in Futurism, Dada, Constructivism
- Many works can be seen at the Léger Museum in Biot, France
- Created two large-scale murals for United Nations in 1952, General Assembly Hall, United Nations Headquarters, New York, United States

NOTABLE WORKS:

- *Soldiers Playing Cards*, Oil on canvas, 1917, Kröller-Müller Museum, Otterlo, Netherlands
- *The City*, Oil on canvas, 1919, Museum of Art, Philadelphia, United States
- *Three Women*, Oil on canvas, 1922–3, Museum of Modern Art, New York, United States

PABLO
Picasso

(1881–1973)
Spanish, active in France

- Painter/Sculptor/Printmaker/Ceramicist/Stage Designer/Poet/Playwright; most famous, versatile, influential, prolific artist of the twentieth century; active in Cubism, Expressionism, and Realism
- It would be difficult to imagine birth of twentieth century art without Picasso; his emotional range and technical mastery make him one of the greatest in all history
- A friend and admirer of contemporary Matisse but totally different in every way

Picasso

(continued)

- His energy and imagination were such that he worked on a variety of themes and styles
- In early 1900s, drifted from Blue period (1901–4) to Rose period (1904–6), and African period (1907–9)
    - Cubism emerged as a distinct style in 1907; heavily influenced by Cézanne's late work and African art, particularly traditional African masks
- Created Cubism with Braque and Gris; period lasted from 1907 to 1914; then became a founder of Surrealism
- Began to make more violently expressive work in 1925 with heightened emotional tension and foreboding
- A brilliant sculptor, one of the first to make sculpture assembled from found objects
- Believed painting should be conceptual rather than purely visual
- He had six wives and various consorts in his life; their influence and likenesses can be seen in his work
- Remained vigorous during WWII, living in Paris; moved to the South of France in 1946

NOTABLE WORKS:

- *Les Demoiselles d'Avignon*, Oil on canvas, 1907, Museum of Modern Art, New York, United States
    - Painted in 1907 but not shown until 1914, this is considered one of the most important paintings in contemporary art
- *The Three Dancers*, Oil on canvas, 1925, Tate Gallery, London, United Kingdom
- *Guernica*, Oil on canvas, 1937, Reina Sofia, Madrid, Spain
- *The Charnel House*, Oil and charcoal on canvas, 1944–45, Museum of Modern Art, New York, United States
- Many works at the Picasso Museum in Paris and Barcelona

GEORGES
Braque

(1882–1963)
French

- Painter/Collagist/Draftsman/Printmaker/Sculptor; started as a Fauvist
- Joined Picasso in 1910, contributing to Cubism; they collaborated for seven years so intimately that their work at that time was hard to tell apart
    - They created Synthetic Cubism of putting forms back together (1912–19); Picasso pioneered Analytic Cubism of tearing forms apart earlier (1907–09), influenced by Cézanne
    - They produced numerous still lifes that were later used as scrap materials for collages
- Braque initially reduced everything to geometrical pattern, to cubes

Braque

(continued)

- Was severely wounded in WWI; work changed from angular to more graceful curves
- Designed stage sets and costumes; achieved an international reputation

NOTABLE WORKS:

- *Houses at L'Estaque*, Oil on canvas, 1904, Museum of Modern, Contemporary and Outsider Art, Villeneuve-d'Ascq, France
- *Pitcher and Violin*, Oil on canvas, 1909–10, Kunstmuseum, Basel, Switzerland
- *The Portuguese*, Oil on canvas, 1911, Kunstmuseum, Basel, Switzerland
- *Still-Life with Playing Cards*, Oil on canvas, 1913, Centre Pompidou, Paris, France
- *Still Life: Playing Card, Bottle, Newspaper, and Tobacco Packet (Le Courrier)*, Graphite, charcoal, ink, collage, and gouache on paper, 1914, Museum of Art, Philadelphia, United States

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ROBERT

Delaunay

(1885–1941)
French

SONIA

Delaunay Terkl

(1885–1979)
Russian, spouses and frequent collaborators, active in Paris

- Painter (Robert); Painter/Textile Designer/Stage and Set Designer (Sonia); cofounders of the Orphism (or Orphic Cubism) movement; known for their use of color and pure abstraction
  - Influenced by Cubism, Fauvism, and the writings of Paul Signac
  - They wanted to produce pure color harmonies as independent of nature as music
- Orphism lasted only a few years and then turned to Futurism, after WWI Robert's work became repetitive
- Their home became a meeting place for the Dada artists
- Robert was a major influence on the German Expressionist artists
- Sonia's work excelled in fabrics and tapestries; she became a world class designer
- After Robert's death in 1941, Sonia returned to painting and became the first living woman to have an exhibition at the Louvre in 1964; she was named an officer of the French Legion of Honor in 1975

NOTABLE WORKS:

ROBERT:

- *Simultaneous Contrasts: Sun and Moon*, Oil on canvas, 1912–13, Museum of Modern Art, New York, United States
- *Circular Forms* (two versions), Oil on canvas, 1913, Kunstmuseum, Bern, Switzerland

Delaunay Delaunay Terkl

(continued)

SONIA:

- *Electric Prisms*, Oil on Canvas, 1914, National Museum of Modern Art, Paris, France
- *Portuguese Woman with Fruit*, Oil on canvas, 1815–16, Private Collection
- Major retrospective at the Tate Gallery in London in 2015
- Many collaborative works and works by Sonia at the Louvre Museum in Paris

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JUAN

Gris

(1887–1927)
Spanish, active in Madrid and Paris

- Painter/Sculptor/Collagist; created some of the most distinct works of the Cubist movement
- One of the most gifted of his group and a favorite of Gertrude Stein
- Known for his use of color in comparison to the monochromatic work of Picasso and Braque
- Under influence of Picasso, became one of the most able practitioners of Synthetic Cubism
    - Synthetic Cubism was more calculated and contrived than the earlier Analytic Cubism
- Working in collage liberated his compositional sense; objects and backgrounds disintegrated into planes evolving into his mature work, sometimes called Crystal Cubism
- He was a quiet, intelligent man who had a marked impact on other artists

NOTABLE WORKS:

- *Still Life before Open Window*, Oil on canvas, 1915, Museum of Art, Philadelphia, United States
- *Violin and Fruit Dish*, Oil on canvas, 1924, Tate Gallery, London, United Kingdom

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FUTURISTS

GIACOMO

Balla

(1871–1958)
Italian

- Painter/Poet; one of the leading Futurists; unlike others, not interested in machines and violence
- Had a feeling for divisionism, color, light but preoccupied with showing movement
- Style was lyrical and witty, painted nocturnes
- His pupils were Bocconi and Severini, two other prominent Futurists
- Was a successful portraitist with many monochrome works influenced by photography

Balla

(continued)

NOTABLE WORKS:

- *Dynamism of Dog on a Leash*, Oil on canvas, 1912, Albright-Knox Art Gallery, Buffalo, United States
- *Speeding Automobile*, Oil on wood, 1912, Museum of Modern Art, New York, United States

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UMBERTO

Boccioni

(1882–1916)
Italian

- Sculptor/Painter; captured the energetic dynamism of modern life
- The most ardent theorist of the Futurist movement in Italy; drafted two manifestos
  - Called for an art that glorified speed, violence, and the machine age
- Early works show Divisionist color technique; colors are separated into near-pointillist marks
- Advocated breaking from the art of the past; showed motion and representation of time
- Pioneered theories of sculpture and use of materials such as glass and electric lights and motors
- His diary said, “I want to paint what is new and the product of our industrial epoch”

NOTABLE WORKS:

- *Self Portrait*, Oil on canvas, 1908, Pinacoteca di Brera, Milan, Italy
- *The City Rises*, Oil on canvas, 1910, Museum of Modern Art, New York, United States
- *Dynamism of a Cyclist*, Oil on canvas, 1913, Peggy Guggenheim Collection, long term loan from a private collector, Venice, Italy
- *Unique Forms of Continuity in Space*, Bronze, 1913, Museo del Novecento, Milan, Italy

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GINO

Severini

(1883–1966)
Italian, active in Rome and Paris

- Painter/Mosaicist; explored Futurist dynamism in relation to the body; often painted dancers
- Settled in Paris and played important role importing avant-garde ideas to Futurism
- Strongly influenced by Cubism and motion; wrote a book of theories of math proportions
- Became the nearest thing to an official “Mussolini Style” of art in Italy
- Organized the first Futurist art show outside of Italy, in Paris in 1912
- Became famous, with many worldwide commissions, including corporate decorative work

Severini

(continued)

NOTABLE WORKS:

- *Suburban Train Arriving in Paris*, Oil on canvas, 1915, Tate Gallery, London, United Kingdom

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THE RUSSIANS

KASIMIR

Malevich

(1878–1935)
Russian

- Artist/Theorist; his work had a profound effect on developing Non-Objective Abstraction
- Considered the most important pioneer of geometric abstract painting along with Mondrian
- Desired to free art from burden of objects; started new style of Suprematism around 1913
- Reduced art to an independent abstraction based on geometry; supreme reality; flat planes replace volume, depth and perspective; claimed made picture of black square on white field in 1913
- Created works based on purest ideals in 1918, a series of white on white paintings that influenced future Abstract Art
- Later moved away from absolute austerity, tilting rectangles from the vertical, adding more color
- In the late 1920s returned to figurative art but was out of favor as Socialist Realism was on the rise

NOTABLE WORKS:

- *Suprematist Composition: White on White*, Oil on canvas, 1918, Museum of Modern Art, New York, United States
- Several great works at Stedelijk Museum, Amsterdam, Netherlands

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MIKHAIL

Larionov

(1881–1961)
and

NATALIA

Goncharova

(1881–1962)
Russian

- Mikhail: Painter; known for his radical outlook and tendency toward abstraction
- Natalia: Painter/Writer/Illustrator/Designer; heavily involved in the Russian avant-garde movement
- Leading figures in development of Modernism in Russia prior to WWI
- Developed their cultivated form of Primitivism based on Russian Folk Art
    - Did a series of soldiers and prostitutes from 1908 to 1913
- Represented early Russian version of Post-Impressionism
- His work was more a form of primitive culturalism and more aggressive than hers
- Organized many successful exhibitions 1910–1913 with Abstract Art, a career high point

Larionov Goncharova

(continued)

- Mikhail published his Rayonist manifesto in 1913, which was a conscious break with European art
- The couple left Russia for Switzerland in 1915, then Paris in 1919, where Natalia designed theater sets and costumes; they lived there together until their deaths

NOTABLE WORKS:

MIKHAIL:

- *The Rooster,* Oil on canvas, 1912, Tretyakov Gallery, Moscow, Russia
- *Head of a Bull,* Oil on canvas, 1913, Tretyakov Gallery, Moscow, Russia

NATALIA:

- *Electric Lights,* Oil on canvas, 1911–12, Centre Pompidou, Paris, France
- *Espagnole,* Oil on canvas, 1916, Private Collection

VLADIMIR Tatlin

(1885–1953)
Russian

- Painter/Sculptor/Architect; founder of Constructivism; active in Suprematism; considered most important in Russian avant-garde with Malevich
- Ran away to sea at age 18 and until 1914 combined art practice with his life as a merchant seaman
  - Painted subjects of early life of a merchant seaman and many maritime subjects
- Worked closely with Larionov; participated in avant-garde exhibitions from 1911 to 1930s
- Had keen interest in icons, which endured throughout his life
- Painter of nudes and still lifes on wood using these techniques
- Dedicated communist and director of Art Academy in Petrograd
- As a sculptor used many materials: tin, glass, wood, plaster, and iron
- Commissioned by Third International Communist Congress in Moscow to do huge sculpture in iron and glass in 1913
  - Revealed designs for *Monument to the Third International,* also known as *Tatlin's Tower,* in 1919, a monumental symbol of modernity; it was never completed
  - Soviet critic Viktor Shklovsky is said to have called it a monument “made of steel, glass and revolution”
  - The piece was adapted and remade by Ai Weiwei in 2007, titled *Fountain of Light*

Tatlin

(continued)

NOTABLE WORKS:

- *Self Portrait in Sailor Uniform*, Tempera on canvas, 1911, National Museum, Saint Petersburg, Russia
- *Monument to the Third International* (design), 1919

LYUBOV

Popova

(1889–1924)
Russian

- Painter/Designer/Theorist; finest painter of Cubo-Futurists but a more important theorist than artist
- In Russia women emerged as artistic equals, unlike in Europe
- Assimilated Western image devices with her own distinct Cubo-Futurism style of rich, almost Asian color and distinct Russian forms like the Cyrillic alphabet; very contemporary and geometric shapes
  - Forms remain essentially Cubist with fluidity; obsession with dynamic motion in time/space
  - Many times, the jumble of fragments creates impression of objects in rapid succession
- Her brilliant life was cut short; died of scarlet fever at 35 years old; a significant solo exhibition of her work opened the same year in Moscow

NOTABLE WORKS:

- *Subject from a Dyer's Shop*, 1914, Museum of Modern Art, New York, United States

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NAUM

Gabo

(1890–1977)
Russian, became an American citizen in 1952

- Sculptor/Theorist; worked in pure abstraction in a variety of materials
- A central figure in the Constructivist movement alongside Tatlin
- Never trained as artist; came to art by way of studies in engineering
- Was one of the earliest to experiment with Kinetic sculpture and use of semi-transparent materials
- Fascinated by links between art and science; embodies much of spatiality as physics
- Lived in Paris from 1913 to 1915; made geometrical constructions during WWI in Oslo
- Returned to Russia in 1920; issued Realist manifesto outlining the basics of Constructivism
- Left Russia for Berlin in 1922; lectured at the Bauhaus and met other European avant-garde artists
- Left for Paris with the rise of Nazism; retreated to England as WWII progressed; settled in the United States in 1946
- Had many exhibitions including several major retrospectives

Gabo

(continued)

- Small abstract models are a feature of his work, with numerous examples at the Tate, London

NOTABLE WORKS:

- *Constructed Head*, Celluloid plastic, 1923–24, Museum of Fine Arts, Dallas, United States
- *Linear Construction No.4*, Aluminum with steel wire, 1959–61, Hirshhorn Museum, Washington, D.C., United States
- *Revolving Torsion*, Bronze, 1972–73, St. Thomas' Hospital, London, United Kingdom
  - Long-term loan from the Tate Gallery, London, United Kingdom
- Large collections of his work at the Tate Gallery, London, United Kingdom

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EL
Lissitzky

(1890–1941)
Russia

- Painter/Photographer/Designer; known for his geometric abstraction and poster designs
- Associated with non-objectivism of Rodchenko and Constructivism of Tatlin
- Highly influential in developing Suprematism and Constructivism with his mentor Malevich
- Studied engineering in Germany; returned to Russia with the outbreak of WWI; was influenced by the Constructivists in Russia
- Style is not marked by originality but the merging influences of Suprematism, Non-objective Abstraction, and Constructivism
- Played with elements of abstraction combined with illusionism paralleling the Cubists

NOTABLE WORKS:

- *Study for Scene from "Of Two Squares,"* Gouache, graphite and wash on paper, 1920, Fogg Museum, Cambridge, United States

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ALEXANDER
Rodchenko

(1891–1956)
Russian

- Painter/Sculptor/Photographer; led the Constructivist movement with Tatlin and Malevich
- Moved from Post-Impressionistic style in 1913 to pure abstraction in 1914
- Evolved to industrial design and photography in 1922, where he showed much originality
  - His photography was a pictorial record of the New Russia
- Made series of black-on-black works as direct response to Malevich's white-on-white

Rodchenko

(continued)

- Moved in and out of all mediums during life; was very prolific
- Advocated for the mass production of art by industrial means
- His influence in Abstract Art was enormous in the West and Russia
- Gave up easel art in 1927 but resumed in 1935 when Socialist Realism became the official style
- Did a series of drip paintings in 1943 that paralleled and possibly preceded Pollock

NOTABLE WORKS:

- *Spatial Construction No. 12,* Plywood, aluminum paint and wire, 1920, Museum of Modern Art, New York, United States
- *Construction No. 127,* Oil on canvas, 1920, Pushkin Museum, Moscow, Russia
- *Jump into Water,* Gelatin silver print, 1936, Private Collection

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VIENNA SECESSION

GUSTAV

Klimt

(1862–1918)
Austrian, active in Vienna

- Painter; known for his many murals and sketches and use of gold leaf in his mature works
- Made transition from symbolists to Modernism as founder of Vienna Secession in 1897; highly influenced by Japanese art
- A gift for pattern, making him one of the important predecessors of true abstraction in art
- Began as a commercial painter; created sumptuous decorative schemes and portraits; drew criticism for his frankly erotic undertones; stopped accepting commissions, focusing instead on studio practice
- Highly responsive to female beauty; expressed the allure and mystery of womanhood
  - Subjects are often swathed in embellished backgrounds or clothing with rich patterns
- Was popular with private patrons who commissioned works on mythological and allegorical themes
- Estée Lauder paid $135,000 million for *Adele Bloch-Bauer 1* in 2006, a record-setting price
- Especially influenced Kokoschka and Schiele, two fellow members of the Secession

NOTABLE WORKS:

- *Judith II (Salome),* Oil on canvas, 1909, International Gallery of Modern Art, Venice, Italy
- *The Kiss,* Oil on canvas, 1908–09, Österreichische Galerie Belvedere, Vienna, Austria

Klimt

(continued)

- *Judith I,* Oil on canvas, 1901, Österreichische Galerie Belvedere, Vienna, Austria
- *Emilie Floge,* Oil on canvas, 1902, Vienna Museum, Vienna, Austria
- *Adele 1,* Oil on canvas, 1907, Neue Galerie, New York, United States

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OSKAR

Kokoschka

(1886–1980)
Austrian, active in Vienna

- Painter/Printmaker/Poet/Playwright; made his name with psychological portraits that showed the tortured soul of the sitter
- Early works were portraits of children; was largely self-taught and approached painting with no regard for tradition
- Formative years spent in Vienna with intellectual and artistic community in a cultural climate that produced Sigmund Freud and introduced Art Nouveau to Austria
- Studied at the University of Applied Arts in Vienna from 1904 to 1909
- Began to give his faces a transparency called the x-ray glaze around 1909; also began to apply paint using the back of the brush, giving paintings an ethereal roughness
- Outspoken against the Nazis; lived a long and productive life settling in Switzerland after serving in the armed forces

NOTABLE WORKS:

- *Self-Portrait,* Oil on canvas, 1913, Museum of Modern Art, New York, United States
- *The Tempest (Or Bride of the Wind),* Oil on canvas, 1914, Kunstmuseum Basel, Basel, Switzerland
  - This painting celebrates his unrequited love for Alma Mahler, a muse who inspired many
- *The Prometheus Triptych,* Oil on canvas, 1950, The Courtauld Gallery, London, United Kingdom
- *The Battle of Thermopylae,* Oil on canvas, 1954, Hamburg University, Hamburg Germany

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EGON

Schiele

(1890–1918)
Austrian, active in Vienna

- Painter; strongly influenced by Klimt in the Art Nouveau style; a draftsman of genius
- Highly distinctive style characterized by aggressive linear energy
- Painted portraits and landscapes but best known for his explicit nudes
- The figures he portrays are typically anguished, lonely, with twisted and emaciated bodies

Schiele

(continued)

- Much of his work is erotic; he had a fetish for painting young girls; arrested for seducing a girl below the age of consent in 1912; he was 22 years old; during the trial the judge burned one of his drawings
- Recognized as one of the great Expressionist artists though his career was short lived; he died of influenza at 28 years old

NOTABLE WORKS:

- *The Painter Max Oppenheimer,* Chalk, ink and watercolor on paper, 1910, Albertina, Vienna, Austria
- *Self Portrait with Head Down,* Oil on panel, 1912, Leopold Museum, Vienna, Austria

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GERMAN EXPRESSIONISM

EMIL

Nolde

(1867–1956)
German

- Painter/Printmaker; added a special mystical dimension to German Expressionism
- Oldest of Die Brücke, influenced by Daumier and Manet; greatly admired Primitivism
- Thickly encrusted faces and clumsy draftsmanship a part of his style showing brute force
- Figures show sympathy for the suffering of humanity
- Most famous for biblical scenes expressing emotion with intense color
- One of the greatest twentieth-century exponents of flower paintings
- Declared degenerate by the Nazis in 1937; survived the war doing small color paintings
- Was prominent painter in postwar Germany; awarded the Order of Merit in 1952

NOTABLE WORKS:

- *The Legend of St. Maria Aegyptiaca,* Oil on canvas, 1912, Kunsthalle, Hamburg, Germany
- *Tropical Sun,* Oil on canvas, 1914, Nolde Foundation Museum, Neukirchen, Germany
  - The foundation was founded in 1956 and houses many of his works

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ERNST LUDWIG

Kirchner

(1880–1938)
German

- Painter/Printmaker; a founding member of the German Expressionist movement
- Dominant figure in Die Brücke group; influenced by Gauguin, van Gogh, Munch, and African art

Kirchner

(continued)

- Developed style similar to the Fauves with simple drawings and bold colors
- Created hallucinatory Berlin street scenes featuring prostitutes; painted landscapes later in his career
- Made a series of street scenes in 1912 and 1913 in Berlin; regarded as mature German Expressionist
- Declared degenerate by Nazis in 1937; 600 of his works were sold or destroyed
- Took his own life one year later

NOTABLE WORKS:

- *Self Portrait with Model,* Oil on canvas, 1907–26, Kunsthalle Hamburg, Germany
- *Five Women at the Street,* Oil on canvas, 1913, Museums Ludwig, Cologne, Germany
- *Winter Landscape in Moonlight,* Oil on canvas, 1919 Detroit Institute of Art Museum, United States

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FRANZ

Marc

(1880–1916)
German

- Painter/Printmaker; known for his vibrant and expressive paintings and prints; became most popular of German Expressionists
- Had keen sympathy for natural world; was a master of animal anatomy and had an academic/naturalistic style
- Lived in France and frequented Paris from 1903 to 1907
  - Influenced by the Fauves and responded particularly to van Gogh
- Founded the Blue Rider group in 1911 with Kandinsky, Jawlensky, and Klee
- His late work became abstract, suggesting the influence of colleague Kandinsky
- His life was cut short at age 36; he died during WWI

NOTABLE WORKS:

- *Blue Horse I,* Oil on canvas, 1911, Staatlich Lenbachhaus, Munich, Germany
- *Red Deer II,* Oil on canvas, 1912, Staatsgalerie Moderner Kunst, Munich, Germany
- *Fate of the Animals,* Oil on canvas, 1913, Kunstmuseum, Basel, Switzerland
- *Four Foxes,* Watercolor, 1913, Staatlich Lenbachhaus, Munich, Germany
- *Fighting Forms,* Oil on canvas, 1914, Staatsgemäldesammlungen, Munich, Germany

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ERICH
Heckel
(1883–1970)
German

- Painter/Printmaker; one of the founders of Die Brücke with Nolde and Kirchner; inspired by Dürer and Ensor
    - His style was more lyrical than his colleagues
- Strong paintings but overly pessimistic style; used distortion liberally; special concern for depicting sickness and inner anguish
- Served as medical orderly WWI; landscapes became somber in color during this period
- His paintings were included in the *Nazi Degenerate Art* exhibition in 1937

NOTABLE WORKS:

- *Girl Before a Mirror*, Lithograph, 1907, Museum of Modern Art, New York, United States

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MAX
Beckmann
(1884–1950)
German

- Painter/Printmaker/Sculptor/Writer; frequently painted the theater, circus, mythology, and religion as allegories for human suffering
- One of the isolated geniuses of the twentieth century
- Work hailed as a most authentic commentary on German culture of disorientation of the times
- Work was combination of brutal realism and social criticism with lust, sadism, and cruelty
- His portraits are legendary, with great composition of subjects and intense colors
- Style has abundant allusions to the Late Gothic period but out of style with avant-garde
- Experience as medical orderly in WWI changed his style toward horrifying imagery and distortion
- His paintings were included in the *Nazi Degenerate Art* exhibition of 1937
- Traveled to Chicago in 1940 to teach at Chicago Art Institute; then Amsterdam and back to United States in 1947
- Influenced many artists associated with Expressionism and the New Objectivity; works still exhibited worldwide

Beckmann

(continued)

NOTABLE WORKS:

- *The Max Beckmann Archive* in Munich, Germany, contains more than 5,000 letters, 300 of which are in Max Beckmann's handwriting, as well as about 6,000 photographs, some 60,000 newspaper cuttings, and many more than 1,400 special publications
- *The Night*, Oil on canvas, 1818–19, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
- *Departure (triptych)*, Oil on canvas, 1932, Museum of Modern Art, New York, United States

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AUGUST
Macke

(1887–1914)
German

- Painter; known for simplified forms and patchwork colors
- A leading member of Blue Rider group, involved with Expressionism and avant-garde
- Influenced by Japanese prints, excelled in colorful imagery
- Worked with Kandinsky in 1910; shared his non-objective, mystical, and symbolic style
- He came closer to French art than any other German painter; influenced by Impressionism, Post-Impressionism, and Fauvism
- Prior to death in 1914, adopted an illuminist approach and produced a series of masterpieces

NOTABLE WORKS:

- *Türkisches Café*, Oil on wood, 1914, Städtische Galerie im Lenbachhaus, Munich, Germany

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THE NEW OBJECTIVITY

OTTO
Dix

(1891–1969)
German

- Painter/Printmaker; the most representative artist of the New Objectivity, along with Grosz
- Known for ruthless and harsh realistic depictions of Weimar society and the brutality of war
- A favorite theme was prostitution and depravity of decadent society
- Survived four years of WWI, later works conveyed disgust and disillusionment and horrors of war
- Influenced by van Gogh exhibition, Dresden 1913, also Baldung Grien and Die Brücke
- In 1935 banned by Nazis, who hated his paintings for their masterly depiction of decadent society
- Had successful exhibitions in Museum of Modern Art 1935 and Carnegie Institute 1938

Dix

(continued)

- Shown in the *Nazi Degenerate Art* exhibition of 1937
- He painted things as they were, without artifice

NOTABLE WORKS:

- *The Trench*, Oil on canvas, 1920–23, Lost
  - One of 260 works confiscated by the Nazi party, it is now presumed to have been destroyed
- *Café Couple*, Watercolor, 1921, Museum of Modern Art, New York, United States
- *The War*, Oil on panel, 1929–32, Staatliche Kunstsammlungen, Dresden, Germany
  - Described as perhaps the most unpleasant anti-war statement in modern history

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GEORGE
Grosz

(1893–1959)
German became an American citizen in 1938

- Painter/Graphic Artist; his paintings ruthlessly denounced a decaying society
- Began as a caricaturist with strong feelings for social satire
  - Prostitutes and profiteers were frequently among his cast of characters
  - Through his drawings he expressed disgust of depravity of the Prussian military caste
- Studied at the Dresden Academy of Fine Arts and the Berlin College of Arts and Crafts
- Influenced by Jules Pascin in Paris around 1915; brought out an erotic bent in his works
- Became prominent in Berlin Dada group between 1917 and 1920
- Went to Russia 1922; met Lenin; became communist but left after a few years
- Teamed up with Otto Dix for a while, then fled Nazis in 1933 to United States
- Did an astonishing collage in 1958, which was an anticipation of Pop art of the 1960s
- Went back to Berlin in 1959; said that his American dream was a “soap bubble”
- Became an important influence on young artists today who paint in the Grotesque style

NOTABLE WORKS:

- *The Faith Healers*, Ink and brush, 1916–17, Museum of Modern Art, New York, United States
- *Daum Marries Her Pedantic Automaton “George” in May 1920. John Heartfield Is Very Glad of It*, Pencil, pen, brush and ink, watercolor and collage, Berlinische Galerie, Berlin, Germany

Grosz

(continued)

- *A Hunger Fantasy*, Watercolor and ink on paper, 1937, Smithsonian American Art Museum, Washington, D.C., United States
- *Peace, II*, Oil on canvas, 1946, Whitney Museum, New York, United States

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THE ÉCOLE DE PARIS (SCHOOL OF PARIS)

SIR JOHN Lavery

(1856–1941)
Irish, active in London and Dublin

- Painter; considered one of the greatest Irish painters in history but has not been given enough attention
- Studied in Glasgow in the 1870s and Paris in the 1880s; imbued by Impressionists and Barbizon art
  - Included with the School of Paris because of his technique and handling
- Became a leading member of the Glasgow School of Painting in 1885; commissioned to do state visit painting of Queen Victoria in 1888, which launched him as society painter; he moved to London soon after
  - His style of society portrait art won him many admirers; works were a creative mix of John Singer Sargent with Impressionist-like light and sparkle, delicate folds, arresting faces and figures of beautiful women
- Befriended James McNeill Whistler in London; was influenced by him and the School of Paris
- Spent most of WWI painting boats, airplanes, air ships, and wartime scenes
- Received knighthood from the queen after the war; elected to the Royal Academy in 1921
- Married his second wife in 1909, Hazel Martyn; she was an Irish American and appeared in over 400 of his paintings
  - Hazel Lavery modeled for the allegorical figure of Ireland painted on the Irish banknotes
- Returned to his home in Ireland for Irish War of Independence and Irish Civil War
- A large collection of his work was given to the Ulster Museum, Belfast, including some breathtaking portraits and nature scenes
- Works in many museums worldwide as Tate, Musée d'Orsay, and institutions in Dublin, Glasgow, Australia, and the United States

NOTABLE WORKS:

- *The Glasgow Exhibition*, Oil on canvas, 1888, Tate Gallery, London, United Kingdom

Lavery

(continued)

- *The Artist's Studio: Lady Lavery with Daughter Alice and Step-Daughter Eileen*, Oil on canvas, 1909–13, National Gallery, Dublin, Ireland
- *Summer on the River*, Oil on canvas, 1917, Hugh Lane Gallery, Dublin, Ireland
- *The Red Rose*, Oil on canvas, 1923, Crawford Art Gallery, Cork, Ireland
- *The Chess Players*, Oil on canvas, 1929, Tate Gallery, London, United Kingdom

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WASSILY

Kandinsky

(1866–1944)
Russian, later became French citizen

- Painter/Theorist; considered the father of pure abstraction based on his works from 1910 to 1913
- Did not completely repudiate representation; set forth theories of abstract composition
- Painted hazily defined forms in saturated blocks of multicolors but always favored blue
- Heavily influenced by French Impressionists, especially intense Fauve-like color sense
- Started art late; abandoned career as a law professor in Russia to become a painter in Munich
- Earlier work showed a combination of abstract colors in a chaotic whirl; gradually some separation developed
- Later work dry, schematic; hallucinatory spheres floating, some circles and dancing triangles
- Became one of the most active members of the Blue Rider group with Franz Marc
- Returned to Russia in 1914 and gained several distinguished academic posts
    - Took teaching post in Weimar in 1921; Bauhaus group until 1933; then moved to France

NOTABLE WORKS:

- *Cossacks*, Oil on canvas, 1910–11, Tate Gallery, London, United Kingdom
- *Saint George III*, Oil on canvas, 1911, Lenbachhaus, Munich, Germany
- *Composition VI*, Oil on canvas, 1913, Hermitage Museum, Saint Petersburg, Russia
- *Blue Sky*, Oil on canvas, 1940, Centre Pompidou, Paris, France

PIET

Mondrian

(1872–1944)
Dutch, active in Paris

- Painter; one of most important in the development of Abstract Art and the influence of architecture
- Paintings are highly idealistic by establishing right relationships with bands and rectangles
- Studied at Amsterdam Academy; early paintings were naturalistic with direct and delicate color
- Joined School of Paris group in 1912, made up of mostly foreigners like himself
- Completely changed to a style called Neoplasticism under influence of Analytic Cubism
- Co-founded magazine De Stijl in 1917, the main exponent of a new geometrical abstraction
- Remained poor in Paris until 1926, when forced to paint watercolor flowers to live
- Reduced his paintings to simple compositions of horizontal and vertical lines from 1931 on
    - Banished representation, three-dimensional space, curved line, and sensuous color appeal
    - He limited himself to three primary colors plus black and white with his bands and rectangles
- Great influence on arts, artists, decoration, and especially architecture between the wars
    - Affected architectural design with his principle of dynamic equilibrium theories (the balance of unequal but equivalent relationships)
- Moved to London fleeing fascism in 1938; then moved to New York City in 1940, where he received much recognition
- Exquisite sense of nonsymmetrical balance so specific experts have no problem with fakes

NOTABLE WORKS:

- *Apple Tree in Bloom*, Oil on canvas, 1912, Gemeentemuseum, The Hague, Netherlands
- *Composition with Blue, Yellow and Red*, Oil on canvas, 1921, Museum of Fine Arts, Boston, United States
- *Broadway Boogie Woogie,* Oil on canvas, 1942–43, Museum of Modern Art, New York, United States

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CONSTANTIN
Brancusi

(1876–1957)
Romanian, active in Paris

- Sculptor; one of the most influential sculptors of twentieth century; known for his simplicity
  - Reduced natural forms to their ultimate (almost abstract) simplicity
- Trained as cabinetmaker, including carving a violin case, before going to Art Academy
- Studied in Vienna, Munich; then went to Paris, living many years in poverty
  - Joined the School of Paris in 1904; became close with Modigliani and Soutine
- Refused offer as assistant to Rodin; said, “No other tree can grow in shadow of an oak”
  - Looked for the essence of the figures he carved; opposite of Rodin, who exudes power
- Firmly established his reputation with five pieces in the New York City Armory show 1913
- Greatly influenced Epstein, Moore, Archipenko, and Carl Andre
- Left his studio and all its contents to the French state to be presented as an installation after his death; the original construction at the Centre Pompidou flooded in 1990; was redesigned by Renzo Piano afterward

NOTABLE WORKS:

- *The Kiss*, Stone, 1909, Tomb of Rachevskaia, Cemetery of Montparnasse, Paris, France
- *Sleeping Muse*, Bronze, 1910, Museum of Modern Art, New York, United States
- *The Kiss*, Stone, 1912, Museum of Art, Philadelphia, United States
- *The New Born*, White marble, 1915, Museum of Art, Philadelphia, United States
- *Endless Column*, Steel and cast iron, 1938, Private Collection, Târgu Jiu, Romania
  - *Endless Column*, his most monumental work, is 30 meters high

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AMEDEO
Modigliani

(1884–1920)
Italian, active in Paris

- Sculptor/Painter; post-Cubist, formed a bridge to the Avant-deco artists of the 1920s
- A master portraitist whose forms are given to primitive art with the long neck
- Studied the Renaissance masters in Italy, especially Botticelli; this became the foundation of his style

Modigliani

(continued)

- Often sculpted heads or crouching caryatids; frequently painted portraits of female nudes
    - Common in all works are extremely elongated, simplified, and evocative forms
    - His signature elongated neck has become a feature in fashion and decorative arts
- Finest work was produced in the last five years of his short life; died at 35 years old
- Miserably poor; stole stone for sculpture from building sites; was recognized in 1919
- Great friend of Picasso, who muttered "Modigliani" on his deathbed
- Hopeless drunk, bad husband, and father of two; his pregnant wife killed herself days after his death

NOTABLE WORKS:

- *Head*, Stone, 1911–12, Tate Gallery, London, United Kingdom
- *Portrait of Chaim Soutine*, Oil on canvas, 1915, Staatsgalerie, Stuttgart, Germany
- *Nude*, Oil on canvas, 1917, Solomon Guggenheim Museum, New York, United States
- *Reclining Nude*, Oil on canvas, 1917, Museum of Modern Art, New York, United States
- *Portrait of Chaim Soutine*, Oil on canvas, 1917, National Gallery of Art, Washington, D.C., United States

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JULES
Pascin

(1885–1930)
Bulgarian, active in Paris and the United States

- Painter; known as a central figure in School of Paris; painted portraits and caricatures of friends
- Considered the sociological as well as the aesthetic successor of Toulouse-Lautrec
- A profligate from prosperous family; began career doing caricatures for large journal
- Most work consisted of erotically charged studies of partially dressed or nude women
- Did a number of large paintings of biblical themes
- Best work had great delicacy of color and poignant sense of lost innocence
- Included in many prestigious exhibitions and collected by Barnes in Philadelphia
- Unstable emotional life; suffered from depression and alcoholism; hung himself before achieving great success

Pascin

(continued)

NOTABLE WORKS:

- *Claudine Resting,* Oil on canvas, 1913, Art Institute of Chicago, United States
- *Portrait of Hermain David,* Oil on canvas, 1918, National Museum of Modern Art, Paris, France
- *Nude Seated on Hassock,* Oil on canvas, 1921, Barnes Foundation, Philadelphia, United States

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MARC
Chagall

(1887–1985)
Russian, active in Paris

- Painter/Illustrator/Glass Artist/Designer; famous for his spatial dislocations and levitating figures; prolific glass maker
- Highly distinctive style remarkable for its sense of fantasy and intense colors
  - His finest paintings reveal him as one of the greatest masters of the School of Paris
- Painted dreamlike memories of Russian folk tales and Jewish proverbs in Paris in the 1910s
- Had great exhibition success; reputation continued to grow until interrupted by WWI
- Received many public commissions for Jewish projects such as Knesset Stained Glass Windows
- Returned to Russia in 1917; founded an Art School in Vitebsk; after being rejected by authorities over his elements of fantasy, returned to Paris disillusioned with the revolution
- Moved to United States in 1941 for WWII years; returned to Paris in 1947, settling in Nice
- The National Marc Chagall Museum opened in Nice, France, in 1973; more than 400 of his works are housed there

NOTABLE WORKS:

- *I and the Village,* Oil on canvas, 1911, Museum of Modern Art, New York, United States
- *Double Portrait with a Glass of Wine,* Oil on canvas, 1917–18, Centre Pompidou, Paris, France
- *Solitude,* Oil on canvas, 1933, Tel Aviv Museum, Tel Aviv, Israel
- *White Crucifixion,* Oil on canvas, 1938, Art Institute of Chicago, United States

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CHAIM
Soutine

(1893–1943)
Russian, active in Paris

- Painter; best known for his paintings of meat, especially interiors of dead oxen, dead chickens
- One of the leading Expressionists of the School of Paris
- Prolific and popular; worked in wide variety of styles
- Style marked by brilliant colors and vigorous brushwork; painted with extreme intensity

Soutine

(continued)

- Thick and convulsive brushwork expressed tenderness as well as turbulence; bridged the gap between more traditional Expressionism and the new Abstract Expressionist movement
- Life marked by extreme poverty and dirtiness; met Barnes in 1923 and became prosperous

NOTABLE WORKS:

- *Carcass of Beef*, Oil on canvas, 1925, Albright-Knox Art Gallery, Buffalo, United States
- Several works in the Barnes collection in Philadelphia, United States

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BAUHAUS SCHOOL

Design and architecture school founded by Walter Gropius 1919, Germany

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LYONEL
Feininger

(1871–1956)
American, active in Germany

- Painter/Graphic Artist/Illustrator; linked American art and Bauhaus; spent many years in Germany but was driven out by Hitler
- Began as a professional cartoonist for a newspaper but struggled to make ends meet
- Was an Expressionist influenced by Cubism; created Cubist style of natural forms treated in a rhythmic pattern in prismatically colored planes
- Became staff director of the new Bauhaus School in 1919; became master of the printmaking program
- Exhibited with Klee (a great influence), Kandinsky, and Jawlensky in Germany and the United States
- Left Germany in 1933; was included in the *Degenerate Art* exhibit by the Nazis in 1937
- Returned to United States and images of New York's skyscrapers replaced Gothic churches
- Given major retrospective by Metropolitan Museum in 1942 and Museum of Modern Art in 1944

NOTABLE WORKS:

- *Fisher Fleet in Swell*, Oil on canvas, 1912, Sprengel Museum, Hannover, Germany
- *Euphoric Victory*, Watercolor and ink on paper, 1918, Museum of Modern Art, New York, United States
- *Manhattan I*, Oil on canvas, 1940, Museum of Modern Art, New York, United States

PAUL
Klee

(1879–1940)
German, became Swiss citizen in 1940

- Painter/Printmaker; his works reflect his dry humor, his personal moods/beliefs, musicality, and his sometimes-childlike perspective
- Many works were black and white until 1914, when he became interested in color
- He and August Macke visited Tunis 1914; he was taken with light and color of North Africa
- Started painting in oils 1918 after the war, when he was making money with his etchings
- His work had simplified shapes, somewhat child-like, excellent color palette
- The small scale of most of his work was unique; many are simple, some considered child-like
- Primary style was fantasy, color, but he moved freely with figuration and abstraction
- Worked out principles of Surrealistic automation before Surrealism was born
- In 1919 a Munich exhibition of 362 of his works made him famous
- In 1920 he was very successful; opened retrospective exhibition in Munich and three monographic shows
- Gropius asked him to join the Bauhaus in 1921; he taught there for a decade
- Fled Germany from Nazis 1933 to Switzerland and struggled to re-make his career
- His work was included in the infamous Nazi *Degenerate Art* exhibition of 1937
- Health deteriorated in 1935, with measles resulting in a permanent disability
- Had major retrospectives in Bern and Zurich; became a Swiss citizen six days after his death

NOTABLE WORKS:

- *Twittering Machine*, Watercolor, 1922, Museum of Modern Art, New York, United States
- The Zentrum Paul Klee holds over 4,000 of his works in Bern, Switzerland

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JOSEF
Albers

(1888–1976)
German, became American Citizen

- Painter/Designer/Stained Glass Artist; best known for his series *Homage to the Square*
- Joined Bauhaus as an artist teacher in 1922; first Bauhaus artist to immigrate to United States; became teacher at Black Mountain College, 1933
    - Basic principle of teaching: "art is the visual formation of our reactions to life"
    - Most famous student was Robert Rauschenberg
- Between 1936 and 1941 there were more than 21 one-man exhibitions of his work
- His work is basically colorful Minimalism; focused on form, line, and color
- His work in simultaneous contrast was huge for color theory, a major influence on Op Art
- Became internationally famous toward end of life; many exhibitions and university lectures
- His wife, Anni Albers, was also an artist; she worked in textiles and printmaking
- The Josef and Anni Albers Foundation, est. 1971, is devoted to preserving and promoting the enduring achievements of both Josef and Anni Albers

NOTABLE WORKS:

- *Graphic Tectonic (series)*, Lithograph, 1943, Museum of Modern Art, New York, United States
- The Josef Albers Museum in Bottrop, Germany conserves some 100 paintings in addition to graphic works, studies on paper, glass pictures, and furniture

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LÁSZLÓ
Moholy-Nagy

(1895–1946)
Hungarian, became American citizen in 1944

- Painter/Sculptor/Photographer; an advocate for the integration of technology/industry into the arts
- An inventive and very influential teacher of the Constructivist School; pioneered use of light, movement, photography, film, and plastic materials
- Moved to Berlin in 1921, joined Bauhaus in 1923; became right arm to Walter Gropius
    - Began work on abstract constructions in various materials under Lissitzky influence
- Shared studio with Schwitters in 1922 and 1923; followed his example of collage and photomontage
- Strongly believed in photography as successor to easel painting
- Major retrospective at the Stedelijk, Amsterdam, in 1934
- Moved to London in 1935 due to deteriorating situation with Nazis

Moholy-Nagy

(continued)

- Was included in the Nazis' *Degenerate Art* exhibition of 1937
- Came to Chicago in 1937, to a school that later became the Institute of Design

NOTABLE WORKS:

- Nickel Construction, Steel, 1923, Museum of Modern Art, New York, United States
- *AL 3*, Oil on canvas, 1926, Norton Simon Museum, Pasadena, United States

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DADA (NIHILISM)

FRANCIS
Picabia

(1879–1953)
French, active in Paris

- Painter/Poet/Typographer; a jack of all trades who resisted the development of a signature style
- Influenced by Pissarro; became Impressionist and had one-man exhibition in 1905
- Migrated to Cubism and avant-garde in 1912; co-founded Dada with Duchamp in 1920
- Exhibited abstract work in 1913 Armory show, continued to exhibit in United States and Europe
    - Had frequent shows in south of France; awarded French Legion of Honor in 1931
- Wide variety of styles, both abstract and figurative; had a certain heaviness and coarse handling
- Early work was colorful blocked abstraction, later work morphed into beautiful portraits and figures
- Shifted to elegant hieroglyphic style in the mid 1920s; represented mixed emotions of passion, loveliness, violence
    - Favored substitutions of one thing for another, to go beyond usual showing of expression
- In 1949 went back to abstract; had large retrospective in Paris
- Known as the "playboy prankster" of Modernism; born rich; was a handsome ladies' man with bouts of alcoholism and drug abuse
    - Had wife that stood by him with children; multiple mistresses also had his children; he later married his housekeeper
- Influenced many artists and advanced the avant-garde but was not particularly prolific

NOTABLE WORKS:

- *Edtaonisl (Ecclesiastic)*, Oil on canvas, 1913, Art Institute of Chicago, United States
- *Catch as Catch Can*, Oil on canvas, 1913, Museum of Art, Philadelphia, United States

Picabia

(continued)

- *Parade Amoureuse*, Oil and mixed media on board, 1917, Newman Family Collection, New York, United States
- *Match Woman I*, Collage and oil on canvas, 1924–25, Art Institute of Chicago, United States

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JEAN (HANS)

Arp

(1886–1966)
French

- Sculptor/Painter/Poet; motivated by an interest in harnessing unconscious thought and parodying established ideas
- One of most important sculptors of first half twentieth century; involved in many exhibitions
- Visited Blue Rider and Kandinsky in Munich; took part in their second exhibition
- Helped to found Dada and became colleague of Max Ernst and Kurt Schwitters
  - Said about Dada, "Dadaism carried assent and dissent ad absurdum"
- Shifted focus to sculpture in 1931; produced sensuous, abstract biomorphic forms
- Awarded major prize for sculpture at the 1954 Venice Biennale; his days of being poor were over

NOTABLE WORKS:

- *Overturned Blue Shoe with Two Heels beneath a Black Vault*, Painted wood, 1925, Peggy Guggenheim Collection, Venice, Italy
- *Human Concretion*, Plaster, 1935, Museum of Modern Art, New York, United States

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MARCEL

Duchamp

(1887–1968)
French, active in United States, became citizen 1955

- Painter/Sculptor/Chessmaster/Theorist; did more than any other man to change the concept of art in the twentieth century
- Perhaps the most important art theorist and avant-garde provocateur of the twentieth century
- Began career as follower of Cézanne but then migrated to Cubism
- Regarded Impressionist/Expressionist works as "retinal"; he wanted to appeal to the mind
- Out of despair over mass killing in WWI founded the Dada movement with Picabia in 1919
- Came from the idea that life is meaningless absurdity
- Selected ready-made banal objects like urinal, bottle rack, and declared them art pieces; changed the concept of beauty
- His genius of the concept of ready-made objects as art forms underlies the basis of contemporary and Conceptual art

Duchamp

(continued)

- Created his remarkable *Nude Descending Staircase* in 1912; caused a sensation in 1913 Armory show
- Formed close relationship with Katherine Dreier and Man Ray to found first Museum of Modern Art in New York City

NOTABLE WORKS:

- The Philadelphia Museum of Art has a large collection of his works, including:
    - *The Bride Stripped Bare by Her Bachelors, Even* also known as *The Large Glass, Assemblage*, 1915–23
    - *391 (No.12)*, Paperbound periodical including reproduction of *L.H.O.O.Q*, 1920
    - *Nude Descending a Staircase*, Collotype, 1937 (reproduction of 1912 painting)
    - *Fountain*, Porcelain urinal, 1950 (reproduction of original created in 1917)

KURT

Schwitters

(1887–1948)
German, active
in Hanover

- Painter/Poet/Sound Artist/Graphic Artist/Sculptor/Installation Artist; best known for "Merz" works, a form of art made of refuse
- Made his first purely abstract painting in 1918; started making collages in 1919
    - "Merz paintings" were collages made of rubbish, cigarette wrappers, tickets, newspaper, whatever he found
    - His collage technique was unique; influenced many future artists
- Published magazine *Merz* beginning in 1923; gained a reputation in the avant-garde
- He was included in the *Nazi Degenerate Art* show of 1937
- Emigrated to Norway in 1937, where he painted portraits and still lifes; left for England in 1940
- His life was impoverished in England; he felt rejected by the establishment
- Much of his work was destroyed by Allied raid on his home in Hanover and a fire in Norway studio

NOTABLE WORKS:

- Many collected works in the Kurt Schwitters Archive, Sprengel Museum, Hannover, Germany
- *Opened by Customs*, Collage, 1937–38, Tate Gallery, London, United Kingdom

JOHN Heartfield

(1891–1968)
German

- Graphic Designer/Photographer; known for his collages and posters; the greatest of all adherents of photomontage
- Studied at the Royal Academy of Arts and Crafts in Munich; became active in the avant-garde circle in Berlin
- Invented a form of photo collage that had an immense effect on graphic design
  - He and George Grosz evolved photo montage so it became associated with German Dada
- Hated by Nazis due to his cartoons of ridicule; was in the Nazi *Degenerate Art* show 1937
  - Outstanding example of an artist who dedicated the majority of his art to politics
  - Changed his name from Helmut Herzfeld to John Heartfield; this anglicized name was meant as a direct rejection of Germany's military propaganda against Great Britain
- Fled to England 1934; moved back to Germany in 1950 with his third wife
- Won German National Prize for Art and Literature in 1957; followed in 1961 by Peace Prize of German Democratic republic

NOTABLE WORKS:

- *Untitled (Lenin over Moscow)*, Gelatin silver print, 1931, Art Institute of Chicago, United States
- *Untitled (Diagnosis)*, Photomontage reproduction, 1935, Art Institute of Chicago, United States

METAPHYSICAL PAINTING

GIORGIO de Chirico

(1888–1987)
Greek, expatriate to Italy (considered Italian)

- Painter/Writer; the strangest case in Modern art and originator of Metaphysical Painting
- Rebelled against Surrealism and called himself the last of the old masters
- Studied in Munich; juxtapositions of commonplace with the fantastic
- Conveyed atmosphere of strangeness, empty spaces, illogical shadows, weird perspectives
- Images from Baroque, still lifes, mannequins, gladiators, mysterious plazas, and baths
- Was most powerful in the 1920s; later work became repetitive and absurd with technical refinement
- Lived with Jewish wife in Mussolini's Italy unmolested in WWII
- Created 18 versions of *Disquieting Muse* between 1945 and 1962, creating copy problems

de Chirico

(continued)

NOTABLE WORKS:

- *Uncertainty of the Poet*, Oil on canvas, 1913, Tate Gallery, London, United Kingdom
- *Metaphysical Interior with Biscuits*, Oil on canvas, 1916, Menil Collection, Houston, United States
- *Gladiators After Combat*, Oil on canvas, 1968, Private Collection

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GIORGIO
MorandI

(1890–1964)
Italian

- Painter/Sculptor/Printmaker; known for his still lifes of ceramic objects
- Painted small still lifes of bottles, vases, objects, grouping and regrouping the same forms
- One of the best Italian artists of the first half of twentieth century; influenced by Cézanne
- Joined the Futurists in 1914; his reputation started to grow after 1918
- Exhibited with De Chirico in the 20s; their two styles overlapped for a few years
- His style has something in common with Purism but more subtle and intimate
- Greatly respected by younger artists for devotion to aesthetic values and poetic quality

NOTABLE WORKS:

- *Still Life*, Oil on canvas 1946, Tate Gallery, London, United Kingdom

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SURREALISM

MAX
Ernst

(1891–1976)
German, Active
in the United States
and France

- Painter/Filmmaker/Collagist/Draftsman; had a passion for birds (docile or menacing), beasts, and monster-like abstractions; often used feathers
- Major figure of Surrealism; fascinated by art of psychotics; a technical innovator
- A leader of Dada in Cologne (Dadamax) in 1919, doing collage and photomontage
- Work was always imaginative and experimental; became central figure of the avant-garde
- Developed wealth of images from his stains and textures, resulting in dreamlike qualities
- Joined Surrealists in Paris in 1924, bringing his special techniques; did sculpture in 1930s
- Exhibited at the Museum of Modern Art in New York City in 1933 and 1936

Ernst

(continued)

- Lived in New York from 1941 to 1948; collaborated with André Breton and Marcel Duchamp
- Married briefly to Peggy Guggenheim, American art patron and Abstract Art dealer
- Returned to France in 1949; many major retrospectives; won first prize Venice Biennale 1954

NOTABLE WORKS:

- *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth, 2 Calipers, 1 Drainpipe, Telescope, 2 Pipe Man)*, Collage, gouache, India ink, pencil and paint on print, 1919–20, Private Collection
- *Celebes*, Oil on canvas, 1921, Tate Gallery, London, United Kingdom
- *A Friend's Reunion*, Oil on canvas, 1922, Ludwig Museum, Cologne, Germany
- *The Robing of the Bride*, Oil on canvas, 1940, Peggy Guggenheim Collection, Venice, Italy
- *Surrealism and Painting*, Oil on canvas, 1942, Private Collection
- Peggy Guggenheim Museum, Venice, Italy, has great collection of his best works

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JOAN
Miró

(1893–1983)
Spanish, active in Barcelona and Paris

- Painter/Sculptor; now recognized as one of the most influential twentieth century artists
- Early work shows influence of Fauvism, Cubism, Dadaism; finally went to Surrealism
- Much of his work was abstract; showed figurative suggestions but remained playful
- As a Surrealist, he was true to the releasing of creative forces of the unconscious mind
- Opened a studio in Barcelona in 1913, making still lifes and portraits derived from Fauvism
- An exhibit of Cézanne, Monet, Matisse in 1916 motivated his move to Picasso's studio in Paris in 1919
- Struggled during early Paris years; experienced extreme jealousy from co-Surrealists
- Style began to change in 1923; Klee was important influence, introducing an airborne aspect to the works
- Fled Paris due to WWII in 1940; went to wife's home in Majorca
- Museum of Modern Art had large retrospectives in 1941; showed in 1959 and 1962 with Musée National, Paris

Miró
(continued)

- Galerie Maeght took him on in the 1940s, showing his works in the gallery and sculpture garden

NOTABLE WORKS:

- Large collections at the Joan Miró Foundation, Barcelona, Spain, and the Maeght Foundation, Saint-Paul-de-Vence, France

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ANDRÉ
Masson
(1896–1978)
French

- Painter/Sculptor/Writer; a leading figure of Surrealism
- Studied at the Royal Academy of Fine Arts in Brussels and later in Paris
- Severely wounded in WWI, creating a troubled destiny in his work
- Explored themes of violence, psychotic pain, and eroticism
- More important as a theorist/philosopher/writer for Surrealism than as artist
- Encountered Modernism through the work of James Ensor; became interested in Futurism and Cubism
- Left Cubist circle for Surrealists in 1924 but rebelled against Breton; left the group in 1942
- Moved to the United States in 1941; his work is considered link between Surrealism and Abstract Expressionism
- Returned to France in 1945 with major Brussels retrospective; hired to paint Odeon ceiling, Paris

NOTABLE WORKS:

- *Automatic Drawing*, Ink on paper, 1924, Museum of Modern Art, New York, United States
- *The Landscape of Wonder*, Oil on canvas, 1935, Solomon Guggenheim Museum, New York, United States

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RENÉ
Magritte
(1898–1967)
Belgian

- Painter; known for his wit, irony, and depictions of everyday materials in disorienting ways
- One of the most natural and inspired Surrealists; strongly influenced by de Chirico's works
- His illusionistic pictures transform the meanings of everyday objects
    - Images feature deeply disturbing juxtapositions of ordinary and strange
    - Also painted hidden affinities to decipher, such as an egg in a bird cage with no bird
- Had a repertory of obsessive images used over and over in incongruous settings

Magritte

(continued)

- Style came from tradition of Magic Realism prevalent in Belgium nineteenth and twentieth century
- His bizarre works provided a fertile source for Madison Ave–type advertisements for media industry

NOTABLE WORKS:

- *The Threatened Assassin*, Oil on canvas, 1927, Museum of Modern Art, New York, United States
- *Perpetual Motion*, Oil on canvas, 1935, Private Collection
- Spirit of Geometry, Gouache on paper, 1937, Tate Gallery, London, United Kingdom
- *Les Promenades d' Euclid*, Oil on canvas, 1955, Art Institute, Minneapolis, United States
- Many works in the Surrealist collection at the Menil Collection, Houston, United States

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YVES

Tanguy

(1900–1955)
French, active in the United States

- Painter; known for his sparse landscapes and distinct forms
- Originally merchant seaman; compelled to paint after seeing pictures by de Chirico
- His work had a most unique quality with his spatial desert-like scenes and undulating appearance
  - Used highly distinctive imagery; landscapes often feature half marine and half lunar
  - His landscapes consist of amorphous objects that dance in dreamlike space
- Was influenced on visit to Arizona deserts by nature's stark landscapes
- American Surrealist Kay Sage became his second wife; unfortunately, he was an alcoholic; his habit destroyed many relationships
- Had large retrospectives in 1953 in Paris, Rome, Milan; he was the weakest Surrealist

NOTABLE WORKS:

- *The Invisibles*, Oil on canvas, 1925, Tate Gallery, London, United Kingdom
- Several works in the Surrealist collection of the Menil Collection, Houston, United States

SALVADOR
Dalí

(1904–1989)
Spanish

- Painter/Graphic Artist/Filmmaker/Sculptor/Writer; the most famous of all the Surrealists
- First show in Barcelona 1925 brought avant-garde of the day, creating favorable attention
- Early works had a sense of paranoia and hallucinatory, dream-like images
- Described his paintings as "a hand-painted dream photograph" with certain images and figures
    - Sexual subjects were a continuing lifelong preoccupation
- Joined the Surrealists in 1929 after passing through Cubism, Fauvism, and Metaphysical styles
- Known as an eccentric dandy; given to erratic spells and irrational behavior
- Had a talent for self-publicity; rapidly became most famous of the Surrealists
    - His genius for publicity and future wife Gala's financial shrewdness made them rich
- 1936 his portrait appeared on cover *Time* magazine, making him a legend with American public
- He had considerable impact on advertising and commercial window displays
- Made several striking paintings pertaining to the Spanish Civil War in 1935
- Collaborated on a dream sequence for Alfred Hitchcock's movie *Spellbound*, 1945
- Last years of life were marked by tragedies and scandals, including alleged counterfeits

NOTABLE WORKS:

- Huge collection at the Dalí Theater-Museum in Figueres, Spain
    - Dalí was buried beneath the stage after his death in 1989
- Over 2,000+ of his works are housed at the Salvador Dalí Museum in St. Petersburg, Florida, United States
- *The Dance* also known as *Art Boogie Woogie* or *Rock and Roll*, Oil on canvas, 1957, Morohashi Museum, Fukushima, Japan
    - This macabre scene of two skeleton dancers, commissioned by Broadway heavyweight Billie Rose, for the Ziegfeid theater's inaugural production in 1944. The original painting was destroyed in a fire at Rose's home in 1956. A replacement was painted and went to auction in 1985, where it was bought by Victoria Eugenia Henao, the wife of Colombian drug lord Pablo Escobar. The painting survived multiple attacks on the household and was eventually taken by

Dalí

(continued)

rivals after another fire. Henao declined an offer to return the painting to her after Escobar's death; he had instructed her to give away anything of value to save her life and the lives of their children. In 1944 the painting went to auction, though the provenance conveniently skipped over the work's time in Colombia. It was bought by Japanese businessman Teizo Morohashi, who donated the work to his Morohashi Museum in Fukushima, Japan. The museum opened in 1999 and now sees 50,000 visitors a year. Dalí would have enjoyed the exciting journey his work took to land in a world-class institution.

- **SFT:** ***Manhattan Skyline***, Lithograph, 1974, 50/100; New York City at night under a full moon, depicting an atmospheric infusion to New York City bond crisis

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THE MEXICAN MURALISTS

JOSÉ CLEMENTE
Orozco

(1883–1949)
Mexican

- Painter/Lithographer; the most complex of the Mexican muralists; known for political works
- An underappreciated genius whose paintings had great force
  - Reputation was always overshadowed by Rivera, but in some respects he was more original
- First works were watercolor scenes from the brothels collectively titled *House of Tears*, 1912
- Highly influenced by José Posada, the cadaver (skeleton) cartoonist/illustrator
- Left Mexico in 1917 for San Francisco, later moved to New York City, then back to Mexico after the revolution
- Exhibited abroad in Paris 1925 and in the United States in 1927; did frescoes for Pomona College (1930) and Dartmouth University (1932–34)
- Invited by Mexican government to do murals in Mexico City and Guadalajara; outstanding quality
  - His stormy Expressionist paintings clashed with the exteriors but looked great inside

NOTABLE WORKS:

- Mural Series for the Escuela Nacional Preparatoria, Frescoes, 1923–26, San Ildefonso College, Mexico City, Mexico
- Decoration for Senate Chamber, Fresco, 1941, Supreme Court, Mexico City, Mexico

DIEGO
Rivera

(1886–1957)
Mexican

- Painter; the most celebrated figure in revival of monumental fresco and history painting
- Single-handedly changed the course of his country's art toward Modernism
- Studied in Europe from 1907 to 1921, learning many styles, but his mature work was rooted in Mexican tradition
- Emerged as a great muralist glorifying the history and people of Mexico
- Murals' didactic style tended to inspire a sense of nationalistic and socialistic identity
    - Joined the Mexican Communist Party in 1922; many of these themes appear in his work
- He created a great reputation abroad; exercised considerable influence on other artists
- A known atheist, considered religion a mass delusion
- A notorious womanizer, he was charming despite not being conventionally attractive
- Married his third wife, artist Frida Kahlo, in 1929; said it was "a union between an elephant and a dove"
    - The couple divorced after mutual infidelity in 1939 but remarried in 1940; stayed together until Kahlo's death

NOTABLE WORKS:

- *The History of Mexico*, Fresco, 1929–35, National Palace, Mexico City, Mexico
- *History of the Morellos, Conquest and Revolution*, Fresco, 1930, Palace of Cortes, Cuernavaca, Mexico
- Decoration for San Francisco Stock Exchange Tower, Fresco, 1930, The City Club, San Francisco, United States
- *Detroit Industry*, Fresco, 1932–33, Detroit Institute of Art Museum, United States
- *Man, Creator of the Universe*, Fresco, 1934, Rockefeller Center, New York, United States
    - Destroyed and partially recreated; contained a portrait of Vladimir Lenin

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DAVID ALFARO
Siqueiros

(1896–1974)
Mexican

- Painter/Printmaker; one of the most highly respected of the Mexican muralists; the most impactful on artists outside of Mexico
- Worked in Chile, Spain, and Cuba; was a great experimenter with materials
- His murals are more spectacular than Rivera's or Orozco's, expressing realism with fantasy

Siqueiros

(continued)

- Served in army during ten-year revolution that contributed many ideas to Mexican murals
- Went to Spain in 1919, where he met Rivera; wrote a manifesto for American mural painting
- Returned to Mexico in 1922; led artistic revival
- Became secretary general of trade unions; raised ire of government; he was always in hot water
- Always involved in political activity; was exiled and fought in Spanish Civil War in 1937
- Showered with honors; represented Mexico in 1950 Venice Biennale; won 1966 Lenin Peace Prize

NOTABLE WORKS:

- *Echo of a Scream*, Enamel on wood, 1937, Museum of Modern Art, New York, United States
- *New Democracy*, Fresco, 1945, Palace of Fine Arts, Mexico City, Mexico
- *Defense of the Future Victory of Medical Science over Cancer*, Acrylic on wood, 1958, Hospital de la Raza, Mexico City, Mexico

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RUFINO

Tamayo

(1899–1991)
Mexican, active in New York

- Painter/Graphic Artist; distinctive style blended Surrealism with Folk Art tradition of the Indians
- His murals were totally different from the Mexican muralists a decade earlier
- His subjects include animals, still lifes, and portraits; considered a brilliant colorist
- The brilliant paintings of the 1960s and 1970s had an atmospheric quality with intense color
- Painted his serene monumental figures in rich reds and ocher, suggesting pre-Columbian ancestry
- Enjoyed a high reputation abroad; his health allowed an exceptionally long career
- Taught at the Dalton School; instructed Helen Frankenthaler, the mother of Abstract Expressionism, as one of her earliest influences
- Born of Zapotec Indians; in the 1920s he was head of Dept. of Ethnographic Drawings at Museum of Archeology
- Established the Tamayo Museum in 1981; donated his own collection for viewing by the public

Tamayo

(continued)

NOTABLE WORKS:

- *Bathers,* Oil on canvas, 1930, Private Collection
- *El Hombre (Man),* Vinyl with pigment on panel, 1953, Dallas Museum of Art, Dallas, United States
- *Head of Colossus,* Lithograph, 1964, Museum of Modern Art, New York, United States

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BRAZILIAN MODERN ART MOVEMENT (NEO-REALISM AND SURREALISM)

TARSILA do Amaral

(1886–1973)
Brazilian

- Painter; a leading Latin American artist who best achieved Brazil's aspirations for expression of modern style
- Was not encouraged to higher education because of her gender; she traveled to Spain to learn art
- Moved to Paris in 1920; studied with Fernand Léger; developed appreciation for European artists and African cultures for inspiration
    - She began to intermingle Western, African, and indigenous motifs into biomorphic paintings
- Started creating indigenous forms and nationalistic art incorporating modern styles
- In Paris created most famous work, *A Negra,* 1923, large black woman with single breast
- Made colorful and simplistic Brazilian countryside scenes from 1924 to 1928, such as *Postcard,* 1928
- Her influence and works challenged Brazilian artists to use a modernist approach, stylizing the figure, flattening the space, filling background with geometric shapes
- Her brand of simple, colorful imagery, geometric shapes, and anti-Colonialism ushered in Brazilian, South American Modernism, influencing future generations as José Bedia and others
- Loved Surrealism; did famous *Abaporu,* 1928, semi-nude figure with enormous feet next to a cactus
- Opened solo exhibits in Rio de Janeiro and São Paulo in 1929
- Visited Russia in 1930 and was overcome with plight of people; turned to social issues thereafter, with success in spite of female subjugation
- Prominently shown at the São Paulo Biennale in 1951 and 1953, Venice Biennale 1963
- Rediscovered recently and given 2018 exhibition, Museum of Modern Art in New York, and the 2018 Armory Show

do Amaral

(continued)

NOTABLE WORKS:

- *A Negra*, Oil on canvas, 1923, Museum of Modern Art, New York, United States
- *Abaporu*, Oil on canvas, 1928, Private Collection
- *Postcard*, Oil on canvas, 1929, Private Collection

CANDIDO

Portinari

(1903–1962)
Brazilian

- Painter; a prominent and influential practitioner of the South American Neo-Realism style
- Modernist techniques and styles created painting personality; range and sweep remarkable
- Created compelling works depicting rural and urban labor refugees fleeing hardships of Brazil
  - Key works showed the history of Brazil since arrival of the Portuguese settlers
- Painted over 5,000+ canvases, sketches to monumental works and panels, depicting strong will of Brazilian people
- Exhibited at the 1939 New York City World's Fair and at the Museum of Modern Art a year later
- Joined Communist Party in 1945; very active in cultural and political world
- The first São Paulo Art Biennial in 1951 dedicated several rooms to honoring his work

NOTABLE WORKS:

- *War and Peace*, Oil on canvas, 1952–56, United Nations headquarters, Washington, D.C., United States
  - Donated these powerful panels to United Nations Headquarters with commendation by UN Secretary General; was barred from the inauguration on suspicion of Communism

AMERICA BETWEEN THE WARS

ALFRED

Stieglitz

(1864–1946)
American

- Photographer/Art Promoter; engaged in lifelong effort to elevate photography to same level of art early twentieth century
- Renaissance man: genius photographer, publisher, writer, gallery owner, and exhibition organizer; enormously innovative; most important photographer for over 30 years
- Trained as engineer in Germany; returned to New York City convinced photography was as legitimate a medium of artistic expression as painting and sculpture
- A force in establishing camera clubs; published *Camera Work* from 1902 to 1917 to worldwide notice

Stieglitz

(continued)

- Opened Little Gallery of Photo-Secession, known as 291, in New York City in 1905
    - Showed such artists as Marin, Hartley, Dove, O'Keeffe with European painters and photography
    - Allowed viewers to see both photographs and paintings, affording understanding of both
- Created group known as Stieglitz Circle, which exhibited in 1913 Armory Show
- Traveled back and forth to Germany and Europe, enhancing photo and print developing skills
    - Advanced photo printing to such standards that viewers felt they were looking at originals
- Became obsessed with Georgia O'Keeffe between 1917 and 1925, doing over 350 photographs of her
    - The two married in 1924
- Produced more than 3,000 works in many museums in the United States and abroad

NOTABLE WORKS:

- The largest collection of his works is at the National Gallery of Art in Washington, D.C., United States

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JOHN

Marin

(1870–1953)
American

- Painter; known for abstract landscapes and watercolors
- Member of the Stieglitz group of artists whose oils and watercolors are icons of Modernism
- Studied at the Philadelphia Academy from 1899 to 1901; went to Europe; exhibited in Paris Salon Show
- Had his first American show with Stieglitz; then every year until his death; retrospective at Metropolitan Museum 1936
- Mastered watercolor where he achieved an abstract ambience
- Maine became his favorite subject; did many moods of sky and sea
- Late oils profoundly impacted the next generation of Abstract Expressionists

NOTABLE WORKS:

- *Brooklyn Bridge,* Watercolor, 1912, Metropolitan Museum, New York, United States
- *Untitled (The Blue Sea),* Watercolor and charcoal on paper, 1921, Smithsonian Museum of American Art, Washington, D.C., United States
- *Telephone Building, Lower New York,* Watercolor, graphite and charcoal on paper, 1926, Crystal Bridges Museum, Bentonville, United States

Marin
(continued)

- *Boat, Sea and Sky: Green and Red Sea, Grey Sky,* Oil on linen, 1944, Whitney Museum, New York, United States

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MARSDEN
Hartley
(1877–1943)
American

- Painter/Poet/Writer; known for scenes of New England, bold in conception, raw in color
- Studied at the New York City School of Art under Chase, 1898, friend and admirer of Albert Pinkham Ryder
- Went to Paris in 1912; introduced to Gertrude Stein and her circle: Matisse, Picasso, Cézanne
- Moved to Berlin in 1913; met Kandinsky and Marc; did iconic *Portrait of a German Officer*, 1914
- Invented a form of abstraction inspired by emblems, mystical texts, and German folk symbols
- His Abstract Art was heavily influenced by Kandinsky; bears a close resemblance but bolder
- Abandoned abstraction in 1920; returned to representation, using bright, Matisse-like colors
- My opinion is that his bright colors, geometric shapes, sharp edges were noticed by Frank Stella
- From 1937 on he returned to inhabit and interpret Maine in paintings of mountains and people

NOTABLE WORKS:

- *Hall of the Mountain King,* Oil on canvas, 1908–09, Crystal Bridges Museum, Bentonville, United States
- *Portrait of a German Officer,* Oil on canvas, 1914, Metropolitan Museum, New York, United States
- *The Aero,* Oil on canvas, 1914, National Gallery of Art, Washington, D.C., United States

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JOSEPH
Stella
(1877–1946)
American, born in Italy

- Painter, American Futurist; best known for his depictions of industrial America
- Associated with American Precisionists movement from 1910s to 1940s
- Moved from one style to next, Realism, Abstraction, Surrealism; a remarkable draftsman
- Abandoned medical school; studied with William Merritt Chase
- Traveled to Italy in 1909; studied Futurists (Balla, Boccioni, Severini); developed own style
- Returned to exhibit his famous *Battle of Lights, Coney Island* in Armory Show, 1913

Stella

(continued)

- Exhibited another landmark, *Brooklyn Bridge*, in 1920, a dazzling display of shape and color

NOTABLE WORKS:

- *Brooklyn Bridge*, Oil on canvas, 1918–19, Yale University Gallery, New Haven, United States
- *The Voice of the City of New York Interpreted* (5-panels), Oil on canvas, 1920–22, Newark Museum, Newark, United States

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ARTHUR
Dove

(1880–1946)
American

- Painter; best known for his Modernist landscapes and abstract compositions
- Produced what came to be known as the first abstract paintings to come out of America
- Traveled to Europe in 1907; moved to Paris; became imbued with Fauvist work of Matisse
- Returned to America in 1909; became part of Stieglitz Group
  - With his help produced his first abstract works based on natural forms
- Worked in a wide range of media such as collage; combined paints like oil and tempera over wax
- His work had impact on later abstract landscape painters like O'Keeffe with pure hot color
- Duncan Phillips became a patron; most of Dove's great work is now in the Phillips Collection

NOTABLE WORKS:

- The Phillips Collection in Washington, D.C., United States has the largest collection of Dove's work

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MAX
Weber

(1881–1961)
American, born in Russia

- Painter; an important Modernist who brought the Cubist style from Europe
- Emigrated with his parents to Brooklyn in 1891; studied at the Pratt Institute years later
- Went Paris in 1905 to study at the Academy Julian; influenced by Matisse, Picasso, Braque
- Returned to the United States in 1909; became part of Alfred Stieglitz group
- Style changed and evolved over long career; experimented with different mediums; after 1917 his art became more naturalistic
- Identifiable style was lyrical, romantic landscapes, religious, Jewish rabbis, and domestic themes
- He was interested in primitive art and Asian art

Weber

(continued)

NOTABLE WORKS:

- *Burlesque #1*, Oil on canvas, 1909, Crystal Bridges Museum, Bentonville, United States
- *Chinese Restaurant*, Oil, charcoal and collaged paper on linen, 1915, Whitney Museum, New York
- *Nude with Upraised Arm*, Color woodcut on paper, 1919–20, Smithsonian Museum of American Art, Washington, D.C., United States

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EDWARD
Hopper

(1882–1967)
American

- Painter/Printmaker; best known American Realist of the interwar period; central exponent of modern American scene
- Did lighthouses, New England landscapes, elegant cityscapes, semi-deserted theaters
- Work expressed loneliness, stagnation, desolation, emptiness
- Figures often exert a powerful psychological impact similar to De Chirico
- Shown in the Armory Show of 1913 but abandoned painting for illustration until 1927
- His importance to American painting has only been realized since 1967
- He said, "The man's the work. Something does not come out of nothing."

NOTABLE WORKS:

- *Gas*, Oil on canvas, 1940, Museum of Modern Art, New York, United States
- *Nighthawks*, Oil on canvas, 1942, Art Institute of Chicago, United States

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CHARLES
Demuth

(1883–1935)
American

- Painter; closest to French Cubism and most talented of the Precisionists in spite of short career
- Studied in Paris; became imbued with Cubism; met Hartley, who introduced him to Stieglitz Circle
- Early period showed imaginative studies of dancers, acrobats, plants, flowers, and tree forms
- More mature works experimented with abstract lines like the Italian Futurists
- Late works became abstract and symbolic; beautiful images of American scenes
- Great work *I Saw the Figure Five in Gold*, 1928, influenced Jasper Johns and Robert Indiana
- His close friend Georgia O'Keeffe strategically placed his paintings in museums after his death

Demuth

(continued)

NOTABLE WORKS:

- *I Saw the Figure 5 in Gold*, Oil on board, 1928, Metropolitan Museum, New York, United States
- *Buildings, Lancaster*, Oil on board, 1930, The Whitney, New York, United States

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CHARLES
Sheeler

(1883–1965)
American

- Painter/Photographer; one of the founders of American Modernism
- Part of Precisionists doing Cubism Realism art stripped of detail
- Studied with William Merritt Chase; self-taught photographer
- Traveled in Europe from 1904 to 1909, where he was exposed to Modernism and Cubism
- Exhibited in Armory Show 1913; entered Stieglitz Circle in 1919
- Did photo series on Ford Motors in 1927; publicized Model T release, showing gleaming machinery
- Gave up photography in 1930 to concentrate on painting, giving him freedom of imagery
- Later postwar work reduced objects to flat planes rather than volumes
    - Several images became so stripped of detail they became abstract in impact

NOTABLE WORKS:

- *Church Street El*, Oil on canvas, 1920, Museum of Art, Cleveland, United States
- *Rolling Power*, Oil on canvas, 1939, Smith College Museum of Art, Northampton, United States

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GEORGIA
O'Keeffe

(1887–1986)
American

- Painter/Photographer; the most distinguished American female artist of the twentieth century
- A pioneer of American Modernism and member of Stieglitz Circle of artists
- Best known for near-abstracts based on enlargements of plant forms, which often had a sexual feel
- Became a tireless world traveler, painting what she saw as she saw it
- Spent winters in Santa Fe, New Mexico, inspiring later works of earth subjects, sky, clouds, and bones
- Alfred Stieglitz supported her financially beginning in 1918; the two married in 1924
    - O'Keeffe was hospitalized for mental breakdowns and depression due to his infidelity

O'Keeffe

(continued)

NOTABLE WORKS:

- *Black Iris*, Oil on canvas, 1926, Metropolitan Museum, New York, United States
- *From the White Place*, Oil on canvas, 1940, Phillips Collection, Washington, D.C., United States
- The O'Keeffe Museum in Santa Fe, United States, has a fine collection of her works

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THOMAS HART

Benton

(1889–1975)
American

- Painter; at the forefront of Regionalism; known for fluid, sculpted figures
- Came from a wealthy political family; father was a Congressman; an uncle was a Senator
- Trained at the Corcoran Gallery in Washington, D.C., and Chicago Art Institute
- Worked as newspaper cartoonist in his early years
- Went to Paris in 1909; stayed three years; met Stanton Macdonald-Wright
- Came back to New York in 1912; over time became a leader of Regionalist scene painters
- Introduced Americanized versions of Greek myths and biblical stories
- Greatly influenced by the success of the muralist movement in Mexico and Diego Rivera
- Developed a graphic and nationalistic style with turbulent energy; became a great muralist
- Taught at the Art Students League of New York; his most famous pupil was Jackson Pollock

NOTABLE WORKS:

- *America Today,* Tempera on wood, 1930–31, Metropolitan Museum, New York City, United States
  - Originally commissioned for the New School of Social Research; owned by the Met since 2012
- *Social and Industrial History of Indiana*, Tempera on panel (22 pieces, 45,000 square feet), 1932–33, Indiana University, Bloomington, United States
- *Poker Night (From a Streetcar Named Desire),* Oil and tempera on linen, 1948, Whitney Museum, New York, United States
- *Independence and the Opening of the West*, Tempera, 1960–61, Truman Library and Museum, Independence, United States

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MAN

Ray

born Emmanuel Radnitzky
(1890–1976)
American active in Paris

- Photographer/Painter/Performance Artist; a significant contributor to Dada and Surrealism
- Considered one of the most inventive photographers of his time
- Created avant-garde work in film, collage, Assemblage, painting, performance, Conceptual Art
- Admired European and Ashcan artists who were showing at Stieglitz's 291 Gallery and 1913 Armory show
- Early paintings displayed facets of Cubism
- Only American to be a member of the Paris Dada and Surrealist art movements
- Collaborated with Picabia in founding the New York City Dada movement
- Befriended Duchamp and collaborated with him on earliest example of Kinetic Art, *Rotary Glass Plates*, in 1920
- Critics say his photos demonstrated the poverty of Dada and relied on the shock of novelty
- Moved to Paris 1921; worked with the Parisian avant-garde for the next 20 years
- Returned to America in 1940; settled in Los Angeles and focused on painting; later returned to Paris
- Received hundreds of commissions for portraits, which have become some of his best-known works

NOTABLE WORKS:

- *The Rope Dancer Accompanies Herself with Her Shadows*, Oil on canvas, 1916, Museum of Modern Art, New York, United States
- *What We All Lack*, Assemblage, 1935, Art Institute of Chicago, United States

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STANTON

Macdonald-Wright

(1890–1973)
American

- Painter; co-founder of Synchronism, an early abstract color-based mode of painting
- Studied in Paris academies from 1907 to 1913; influenced by his teacher's color theories
  - Color theory was based on the Orphism of Robert Delaunay
- Staged Synchronistic-style exhibitions in Munich and Paris in 1913
- Returned to America in 1917 with exhibition at Stieglitz 291 Gallery
- Moved to Los Angeles in 1918; with Stieglitz's support, held first exhibit of modern art in Los Angeles

Macdonald-Wright

(continued)

- Threw himself into experimenting with new media; advanced cause of modern art in California in the last five years of his life
- Taught at UCLA; studios in Kyoto and Florence

NOTABLE WORKS:

- Santa Monica Public Library Mural Cycle, Oil on wood, 1935, Santa Monica, United States

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STUART

Davis

(1892–1964)
American

- Painter; best known for his colorful abstractions of jazz musicians
- Studied in the prestigious school of Robert Henri, leader of the Ashcan School
- Exhibited in the 1913 Armory Show
- Started using natural forms in flat patterns with contrasting colors after trip to Paris in 1928 and 1929
- Created distinctive American style of Cubism with a twist
- After 1931, moved toward pure abstract patterns; admits great debt to work of Demuth
- His work has influenced Frank Stella, especially his sculptural and colorful abstraction series
- The zest and dynamism of his work reflects his interest in jazz
- Became president of the Artistic Union; was communist-leaning until WWII
- Major retrospective in 1945 at the Museum of Modern Art; included in the Venice Biennale in 1952

NOTABLE WORKS:

- *Colonial Cubism*, Oil on canvas, 1954, Walker Art Center, Minneapolis, United States
- Works present in virtually every American Art museum

ENGLAND BETWEEN THE WARS

SIR JACOB

Epstein

(1880–1959)
English, born in New York

- Sculptor/Draftsman/Painter; the most notorious and controversial British sculptor of the time; member of the avant-garde
- Studied in Paris; went to London in 1905; became British citizen in 1911
- Gained reputation as a troublemaker for showing explicit genitalia on his sculpted figures
    - Attacked for obscenities such as depicting an angel with sexual organs
- Had an eye for female beauty, the more exotic the better; suffered put-downs as the Jew

Epstein

(continued)

- Major commission in 1907 for 18 figures, each nine-feet tall, for the British Medical Association
    - These figures have now been mutilated/partially destroyed
- Received commissions for portrait busts; over time had many famous sitters like Einstein
- Castigated for his large sculpture *Genesis*, 1929, depicting a very pregnant Eve

NOTABLE WORKS:

- *The Visitation*, Bronze, 1926, Tate Gallery, London, United Kingdom

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PAUL

Nash

(1889–1946)
English

- Painter/Illustrator/Photographer; his landscapes blended Surrealism and British Romanticism
- One of the most individual painters, with deep attachment to countryside
- Saw himself as successor to Blake and Turner
- Greatly influenced by Surrealism and above all De Chirico; in Surrealists Exhibit 1936
- Had an amazing ability to conjure up disquieting presence with strange and unexpected objects
- Created images of the devastation of war wrought on countryside; was an official war photographer
- Selected to exhibit in the 1935 Venice Biennale

NOTABLE WORKS:

- *Totes Meer (Dead Sea)*, Oil on canvas, 1940–41, Tate Gallery, London, United Kingdom

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SIR STANLEY

Spencer

(1891–1959)
English

- Painter; one of the most important British artists of the first half of the twentieth century
- He was most proficient at depicting the life and conditions of the common soldier
    - Appointed official war artist in 1918 and again in 1945
    - The sharp imagery of his paintings recorded what he saw during WWI and later WWII
    - Produced an important WWII series of scenes at Port Glasgow for the War Museum
- Influenced by biblical events; often compared to William Blake in a prior century
- Painted biblical scenes as if they happened in his hometown
- Elected to Royal Academy; showed ten paintings at the Venice Biennale in 1932

Spencer

(continued)

- He said his two marriages were miserable and controlled his life
- Noted for his prized erotic nudes, which expressed the sanctity of love
- Knighted in 1958 just before his death from cancer
- A gallery dedicated to his work and life opened in his hometown of Cookham, U.K., in 1962

NOTABLE WORKS:

- *Resurrection: Cookham,* Oil on canvas, 1924–27, Tate Gallery, London, United Kingdom
- *The Resurrection of the Soldiers,* Oil on canvas, 1928–29, Sandham Memorial Chapel, London, United Kingdom
- *The Lovers (The Dustman),* Oil on canvas, 1934, Laing Art Gallery, Newcastle-upon-Tyne, United Kingdom
- *Double Nude Portrait: The Artist and his Second Wife* also known as *Leg of Mutton Nud*e, Oil on canvas, 1937, Tate Gallery, London, United Kingdom
- *Christ Preaching at Cookham Regatta: Conversation Between Punts,* Oil on canvas, 1955, Private Collection

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BEN

Nicholson

(1894–1982)
English

- Painter; a distinguished pioneer of Abstract Art in Britain; painted many reliefs
- Inherited from his father a fondness for simple and fastidious still lifes; landscape later became his primary work
- Married fellow artist Winifred Roberts in 1920; divorced in 1938; she was known for floral paintings
- Befriended Henry Moore and Barbara Hepworth in 1931; he and Hepworth were married from 1938 to 1951
- He and Hepworth had successful joint exhibition at Tooth Gallery, London, in 1932
- Met Piet Mondrian in 1933, who greatly influenced him toward Abstract Art
- He started a series of white reliefs using only right angles and circles
- Reputation grew after WWII; won many prestigious awards

NOTABLE WORKS:

- *1933 (St. Remy Self-Portrait with Barbara Hepworth),* Oil on canvas, 1933, National Portrait Gallery, London, United Kingdom
- *1935 (White Relief),* Painted wood, 1935, Tate Gallery, London, United Kingdom
- *1943–45 (St. Ives, Cornwall),* Oil and graphite in canvas, 1943–45, Tate Gallery, London, United Kingdom

HENRY
Moore
(1898–1986)
English

- Sculptor; recognized as one of the greatest sculptors of twentieth century; achieved international fame
- Lived near Ben Nichols and Barbara Hepworth and others of avant-garde in the 1930s
- His studio was bombed during WWII; afterward he moved to Much Hadham for the rest of his life
- Early work was carving, rejecting tradition of modeling which he returned to late in life
- He rejected classical and Renaissance styles of beauty; believed in ideal of vital force
- Most of work was the human figure; reclining female and mother and child were common themes
- Won sculpture prize 1948 Venice Biennale; had retrospectives in New York, Chicago, and San Francisco 1946
- Did public commissions on a massive scale, using his factory-studio and many assistants
- He loved working in bronze, which took over from stone as his favorite medium
- A man of great integrity and charm, regarded as one of the greatest Englishmen
- Moore's former home in Much Hadham, Hertfordshire, has been open to guests since 1976
- Two full galleries at the Tate, London, are dedicated to his work

NOTABLE WORKS:

- *Mother and Child*, Cumberland Alabaster, 1931, Hirshhorn Museum, Washington, D.C., United States
- *Three Motives against a Wall, No. 1*, Bronze, 1958, National Gallery of Art, Washington, D.C., United States
- *Reclining Figure*, Bronze, 1963–65, Lincoln Center, New York, United States

DAME BARBARA
Hepworth
(1903–1975)
English

- Sculptor, one of three major English sculptors in first half of twentieth century, with remarkable achievements
- Went to art school with Henry Moore; stayed in frequent touch with him during career
  - Moore was drawn to Surrealism and Paul Nash's modern art movement
  - Hepworth was closer to Arp and Brancusi
- Went to Rome 1925; trained in carving wood and stone
- Trainer said that marble changed color under different hands, which struck a note

Hepworth

(continued)

- Work was influenced by Ben Nicholson toward abstraction; the two married in 1932 for 20 years
  - Work shifted to greater formality and abstraction after WWII
- Personal life changed greatly in 1932 with birth of triplets giving her four children
- First in England to introduce the hole in sculpture; explored use of strings across voids
- Work shown in 1950 Venice Biennale; she turned to larger scale and bronze
- Internationally famous, receiving many commissions like United Nations Building, New York City; the Hirshhorn, Washington, D.C.

NOTABLE WORKS:

- The Barbara Hepworth Museum, St. Ives, Cornwall, and the Hepford Wakefield in West Yorkshire, United Kingdom, have significant holdings of her work
- *Figure for Landscape*, Bronze, 1960 (modeled), Many copies including the Hirshhorn Museum, Washington, D.C., and San Diego Museum of Art, San Diego, United States
- *Single Form*, bronze, 1964, United Nations Building, New York, United States

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GRAHAM
Sutherland

(1903–1980)
English

- Painter/Printmaker; romantic landscape and portrait painter
- Began career as a printmaker; moved to painting later
- Excelled in etching and engraving skills, which gave him the basis to always make a good living
- Started oils in 1940s in a neo-romantic style; was accepted by avant-garde
- Appointed official war artist during WWII, doing scenes of bomb damage and landscapes
- Painted an official portrait of Sir Winston Churchill, later destroyed by Lady Churchill
- Exhibited in Venice Biennale in 1952; selected to make a one-year tour of the United States
- The Graham Sutherland Gallery at Picton Castle was established in 1976 where the majority of this collection was held before its transfer to Amgueddfa Cymru, National Museum of Wales in 1995

NOTABLE WORKS:

- *Devastation, 1940: A House on the Welsh Border*, Watercolor, gouache, ink, crayon, and graphite on paper, mounted on cardboard, 1940, Tate Gallery, London, United Kingdom

AMERICAN MODERNISM

GASTON
Lachaise

(1882–1935)
American, born in France

- Sculptor; came to United States from Paris in 1906; became a pioneer of modern sculpture in new tradition
- Linked with Nadelman in leading away from nineteenth century tradition; his style was more fluid and sexual
- A consummate draftsman in stone, metal, wood, but prized works are in bronze
- Did portrait busts considered remarkable in their psychological insights
- Known for his female nudes, monumentally and anatomically simplified voluptuous forms with a great sense of rhythmical movement
- Career obsessed with fluid female figure with enormous breasts and thighs and tapered legs

NOTABLE WORKS:

- *Standing Woman*, Bronze, 1912–18, Albright-Knox Art Gallery, Buffalo, United States

ELIE
Nadelman

(1882–1946)
American, born in Poland

- Sculptor/Draftsman/Art Collector; a pioneer of American Modernism known for bold simplification and distortion of forms
- Studied in Warsaw, Munich, and Paris from 1904 to 1914 with avant-garde; moved to New York with the start of WWI
- Patronized by Helena Rubinstein to make sleek marble sculptures for her beauty salons
- Work had witty sophistication; appealed to high society; often classical and at times decorative
- Did plaster and bronze female heads and full-length standing nudes in Cubist manner
- Much of his work was destroyed in 1935 in studio remodel, effectively ending his career
- Major retrospective in 1946 at the Museum of Modern Art; his reputation has grown since death, with works in many museums

NOTABLE WORKS:

- *Standing Nude*, Gilded bronze, 1908, Metropolitan Museum, New York, United States

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NORMAN
Rockwell
(1894–1978)
American

- Painter/Illustrator; the most popular Realist of his time
- Created scenarios for *Saturday Evening Post* for four decades, as well as many other magazines
- Created iconic WII posters
- The Norman Rockwell Museum in Stockbridge, United States, has the largest collection of his work

NOTABLE WORKS:

- *Four Freedoms* series (*Freedom of Speech, Freedom of Worship, Freedom from Want,* and *Freedom from Fear*), Oil on canvas, 1943, Norman Rockwell Museum, Stockbridge, United States
- *Home for Christmas (Rosie the Riveter),* Oil and acrylic on board, 1967, Norman Rockwell Museum, Stockbridge, United States
- *The Problem We All Live With,* Oil on canvas, 1964, Norman Rockwell Museum, Stockbridge, United States

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REUBEN
Nakian
(1897–1986)
American

- Sculptor; created experimental interpretations from classical mythology
- Favorite material terracotta; did portrait sculpture; made impressive small-scale work post-WWII
- Created a technique using thin coats of plaster over cloth attached to metal armatures in 1954
- In 1958 had first major success at 61 years old with steel plate construction
- Did monumental sculpture, *Descent from the Cross,* in 1970, made of plaster meant for bronze

NOTABLE WORKS:

- *Study for the Rape of Lucrece,* Terracotta, 1958, Museum of Modern Art, New York, United States
- *Leda and the Swan,* Bronze, 1978, Ro Gallery, Long Island City, United States

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ALEXANDER
Calder
(1898–1976)
American

- Sculptor/Painter; famous for inventing the mobile and the stabile; among the first to incorporate real movement into sculpture
- One of the most prolific and innovative artists of the twentieth century; internationally admired
- Born to a family of renowned artists; came to art after studying mechanical engineering
- Lived in Paris from 1926 to 1933; became colleagues with Miro, Arp, and Duchamp

Calder

(continued)

- Produced first works, baptized by Duchamp as “mobiles,” moved by hand or wires, in 1931
  - Arp named the non-moving constructions “stabiles”; all very recognizable and unique
- Miro’s free forms and Mondrian’s studio visit shocked him into making Abstract Art
- Did huge sculpture commissions such as *Red, Black, and Blue,* 1967, Dallas Airport; 50 feet wide
- Did sculptures for JFK Airport, UNESCO, Montreal Expo, General Services Administration, and first public art funded by NEA
- Major retrospectives: 1943 Museum of Modern Art, 1964 Guggenheim, 1976 Whitney, Venice Grand Prize 1952; many worldwide shows; Presidential Freedom Medal 1977 posthumously

NOTABLE WORKS:

- *Red Mobile,* Painted metal, 1956, Museum of Art, Montreal, Canada
- Large collection at the Museum of Modern Art, San Francisco, United States

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JOSEPH
Cornell

(1903–1972)
American

- Sculptor/Filmmaker; a pioneer and one of the most celebrated advocates of Assemblage
- Largely self-taught; lived most of his life in seclusion, hardly leaving New York
- Characteristic works are his highly distinctive boxes, usually with glass fronts
  - The boxes used as his art platform contain all manner of his iconography and symbols
  - Contents range from collections of photos, bric-a-brac, in a way conveying fantasy
- Relied on Surrealistic technique of irrational juxtaposition and appealing to nostalgia but never considered himself a proper Surrealist
- Met and hung out with many of the Surrealists and was highly influenced by Max Ernst

NOTABLE WORKS:

- *Untitled (Soap Bubble Set),* Assemblage, 1936, Wadsworth Atheneum Museum, Hartford, United States
- *Untitled (Medici Boy),* Assemblage, 1942–52, Estate of Joseph Cornell
- *Pink Chateau,* Assemblage, 1969, Museum of Contemporary Art, San Diego, United States

ISAMU Noguchi

(1904–1988)
American, of Japanese descent

- Sculptor/Landscape Artist; whose work spanned six decades; known for his public works
- Belongs with Calder as an international figure in the history of modern sculpture
- Earthy stonework and meditative gardens bridged East and West; are landmarks of art
- Apprenticed to sculptor Gutzon Borglum (*Mt. Rushmore*), who said he would never succeed
- Became Brancusi's assistant in Paris 1927; learned the nature of sculpture
- Became friends with and was influenced by both Calder and Picasso
- Returned to New York in 1929; explored abstraction
- Visited China and Japan in 1930; always traveled widely
- Produced sculptures with Brancusi's sleekness and form; made living doing portrait busts
- His stonework for the most part was minimal and rounded
- Interned during WWII as a Japanese American, which caused great problem for pursuing his art
- Gained great recognition with 1946 exhibition of biomorphic sculptures made of slabs
- Designed stage sets for opera and theater; designed furniture for Herman Miller

NOTABLE WORKS:

- Much of his work is shown in the Isamu Noguchi Garden Museum, Long Island, United States

OTHER COUNTRIES, MODERNISM BETWEEN THE WARS

ZHANG Daqian

(1899–1983)
Chinese, active in Taiwan

- Painter/Calligrapher; one of the most internationally renowned Chinese artists of twentieth century
- A master of the ink and brush genre; fused Eastern techniques with Western explorations of abstraction and Expressionism
- Paid scrupulous attention to the materials he used; studied ink, brush, seals, paste, pigments
- His virtuosity allowed him to paint anything, from early Chinese to Western Abstract Art
- Noted for splashed-color landscapes, multicolored lotus flowers, extensive bird gallery, and waterfalls
- Most famously a master forger who could, and did, copy paintings so well that experts were not able to distinguish between the two
    - Often forged "lost" paintings with good provenance based on descriptions in catalogues

- His splashed-color paintings today bring big prices in auctions but need expert authentication

NOTABLE WORKS:

- *Boating on the Xin'an River*, Ink and color on paper, 1934, Indianapolis Museum of Art, Indianapolis, United States
- *Splashed Color Landscape*, Hanging scroll; ink and color on paper, 1965, Metropolitan Museum, New York, United States

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WIFREDO
Lam

(1902–1982)
Cuban, active in Havana, Madrid, and Paris

- Painter; pioneered a cross-cultural style infusing Western Modernism with African Symbolism
- Sought to portray and revive Afro-Cuban spirit and culture; renowned for hybrid figures
- Studied Madrid in 1923; influenced by the collection at the Prado, Picasso, and Matisse; made ammunition and armed tanks during the Spanish Civil War from 1936 to 1938
- Moved to Paris in 1939; worked with avant-garde artists; exposed to Surrealism after first show in 1939
- Images ranged from interacting couples, women in despair; focused on angular outlines of bodies
- Juxtaposed aspects of humans, animals, and plants. creating monstrous hybrid creatures
- Over 100 personal exhibitions worldwide

NOTABLE WORKS:

- *Satan*, Gouache on paper, 1942, Museum of Modern Art, New York, United States
- *The Jungle*, Gouache on paper, mounted on canvas, 1943, Museum of Modern Art, New York, United States
- *Ibaye*, Oil on canvas, 1950, Tate Gallery, London, United Kingdom

Chapter 9 Artists of the Twentieth Century (1950–1980)

Artists in this Chapter

AMERICAN AVANT GARDE

MARK TOBEY (1890–1976), American
LOUISE NEVELSON (1899–1988), American, born in Russia
RICHARD LINDNER (1901–1978), American, born in Germany
DAVID SMITH (1906–1965), American
LOUISE BOURGEOIS (1911–2010), American, born in France
AGNES MARTIN (1912–2004), American, born in Canada
TONY SMITH (1912–1980), American
PHILIP GUSTON (1913–1980), American, born in Canada
MANNY (EMMANUEL) FARBER (1917–2008), American
RONALD BLADEN (1918–1988), Canadian American
RICHARD AVEDON (1923–2004), American
ELLSWORTH KELLY (1923–2015), American
RICHARD ARTSCHWAGER (1923–2013), American
ROY LICHTENSTEIN (1923–1997), American
LARRY RIVERS (1923–2002), American
KENNETH NOLAND (1924–2010), American
ROBERT COLESCOTT (1925–2009), African American, active in Berkeley and Tucson
ROBERT RAUSCHENBERG (1925–2008), American
JOHN CHAMBERLAIN (1927–2011), American
AL HELD (1928–2005), American
ROBERT INDIANA (1928–2018), also known as Robert Clark, American
DONALD JUDD (1928–1994), American
SOL LEWITT (1928–2007), American
CY TWOMBLY (1928–2011), American
ANDY WARHOL (1928–1987), American
CLAES OLDENBURG (1929–), American
ALLAN D'ARCANGELO (1930–1998), American
MARISOL ESCOBAR (1930–2016), French, of Venezuelan heritage, active in New York
JASPER JOHNS (1930–), American
ROBERT RYMAN (1930–2019), American
FLETCHER BENTON (1931–2019), American, active in San Francisco
LEE BONTECOU (1931–), American, active in New York
TOM WESSELMANN (1931–2004), American
ITALO SCANGA (1932–2001), American
MARK DI SUVERO (1933–), American, born in China
JAMES ROSENQUIST (1933–2017), American
JOHN MCCRACKEN (1934–2011), American
GEORGE SEGAL (1924–2000), American
CARL ANDRE (1935–), American
JIM DINE (1935–), American
MEL RAMOS (1935–2018), American
ROBERT ZAKANITCH (1935–), American
LUCAS SAMARAS (1936–), American, born in Greece
FRANK STELLA (1936–), American
RED GROOMS (1937–), American
ROBERT MANGOLD (1937–), American
LARRY POONS (1937–), American, born in Japan
FRITZ SCHOLDER (1937–2005), American (1/4 Am. Indian)
BRICE MARDEN (1938–), American
RICHARD SERRA (1938–), American
NANCY GRAVES (1939–1995), American
ROGER BROWN (1941–1997), American, active in Chicago
JENE HIGHSTEIN (1942–2013), American, active in New York

AMERICAN REALISM OF THE TWENTIETH CENTURY (SECOND HALF)

ALICE NEEL (1900–1984), American
ANDREW WYETH (1917–2009), American
LEON GOLUB (1922–2004), American
PHILIP PEARLSTEIN (1924–), American
DUANE HANSON (1925–1996), American
NANCY SPERO (1926–2009), American
ALEX KATZ (1927–), American
ALFRED LESLIE (1927–), American
NEIL WELLIVER (1929–2005), American
WILLIAM H. BAILEY (1930–), American
JACK BEAL born Walter Henry Beal Jr. (1931–2013), American
AUDREY FLACK (1931–), American
RICHARD ESTES (1932–), American
ROBERT COTTINGHAM (1935–), American
JANET FISH (1938–), American
CHUCK CLOSE (1940–), American

JOHN DE ANDREA (1941–), American
DON EDDY (1944–), American

AMERICAN ABSTRACT EXPRESSIONISM

HANS HOFMANN (1880–1966), American, born in Germany
ALMA WOODSEY THOMAS (1891–1978), American
ADOLPH GOTTLIEB (1903–1974), American
ALFRED JENSEN (1903–1981), American, born in Guatemala
MARK ROTHKO (1903–1970), American, born in Russia
WILLEM DE KOONING (1904–1997), American, born in Rotterdam, Netherlands
ARSHILE GORKY (1904–1948), American, born in Turkish Armenia
CLYFFORD STILL (1904–1980), American
BARNETT NEWMAN (1905–1970), American
FRANZ KLINE (1910–1962), American
WILLIAM BAZIOTES (1912–1963), American
MORRIS LOUIS (1912–1962), American
JACKSON POLLOCK (1912–1956), American
CONRAD MARCA-RELLI (1913–2000), American
AD REINHARDT (1913–1967), American
ROBERT MOTHERWELL (1915–1991), American
JULES OLITSKI (1922–2007), American, born in Russia
THEODOROS STAMOS (1922–1997), American
PAUL JENKINS (1923–2012), American
JOAN MITCHELL (1925–1992), American
HELEN FRANKENTHALER (1928–2011), American

OP ART AND MOTION

VICTOR VASARELY, born Vasarhelyi Gyozo (1906–1997), French, born in Hungary
GEORGE RICKEY (1907–2002), American
NICOLAS SCHÖFFER (1912–1992), French, born in Hungary
POL BURY (1922–2005), French, born in Belgium
CARLOS CRUZ-DIEZ (1923–), Venezuela
JESÚS RAFAEL SOTO (1923–2005), Venezuelan
YAACOV AGAM, born Yaacov Gipstein (1928–), Israeli
BRIDGET RILEY (1931–), English

EUROPEANS POST-WWII

LUCIO FONTANA (1899–1968), Italian, born in Argentina
JEAN DUBUFFET (1901–1985), French
ALBERTO GIACOMETTI (1901–1966), Swiss
MAX BILL (1908–1994), Swiss
GIACOMO MANZÙ (1908–1991), Italian
BALTHUS, Count Balthasar Klossowski de Rola (1908–2001), French
WOLS, Wolfgang Alfred Otto Schultze, (1913–1951), German, active in France
NICOLAS DE STAËL (1914–1955), French, born in Russia
PIERRE SOULAGES (1919–), French
EMILIO VEDOVA (1919–2006), Italian, active in Venice
JOSEPH BEUYS (1921–1986), German
JEAN-PAUL RIOPELLE (1923–2002), Canadian, active in Quebec
ANTONI TÀPIES (1923–2012), Spanish, active in Barcelona, Catalan Provence
EDUARDO CHILLIDA (1924–2002), Spanish, active in San Sebastian, Basque Country
CLAUDE LALANNE (1924–) and FRANCOIS-XAVIER LALANNE (1927–2008), French
YVES KLEIN (1928–1962), France
ARNULF RAINER (1929–), Austrian
BERNAR VENET (1941–), French, active in Le Muy and New York
CHRISTIAN BOLTANSKI (1944–), French, active in Paris

BRITISH POST-WWII

FRANCIS BACON (1909–1992), British, born in Dublin, Ireland
LYNN CHADWICK (1914–2003), English
LUCIAN FREUD (1922–2011), English, born in Berlin, Germany
RICHARD HAMILTON (1922–2011), English
WILLIAM TURNBULL (1922–2012), Scottish
SIR ANTHONY CARO (1924–2013), English
SIR EDUARDO PAOLOZZI (1924–2005), Scottish
IAN HAMILTON FINLAY (1925–2006), Bahamian, Scottish descent, active in Scotland
LEON KOSSOFF (1926–2019), English, active in London
FRANK AUERBACH (1931–), English, born in Berlin, Germany
SIR PETER BLAKE (1932–), English
SIR GORDON HOWARD ELIOT HODGKINS (1932–2017), English
R.B. (RONALD BROOKS) KITAJ (1932–2007), English, born in America
DAVID HOCKNEY (1937–), English
ALLEN JONES (1937–), English
PHILLIP KING (1934–), English, born in Tunisia
PETER PHILLIPS (1939–), English
JOHN WALKER, (1939–), English

COBRA GROUP (COPENHAGEN, BRUSSELS, AMSTERDAM)

ASGER OLUF JORN (1914–1973), Danish, active in Jutland
CHRISTIAAN KAREL APPEL (1921–2006), Dutch, active in Amsterdam
PIERRE ALECHINSKY (1927–), Belgian, active in Paris, France

EUROPEAN REALISM OF THE TWENTIETH CENTURY (SECOND HALF)

CÉSAR (CÉSAR BALDACCINI) (1921–1998), French
JEAN TINGUELY (1925–1991), Swiss, active in Paris
ARMAN, born Armand Pierre Fernandez (1928–2005), French American, born in Nice
AVIGDOR ARIKHA (1929–2010), Israeli, born in Romania
NIKI DE SAINT PHALLE (1930–2002), French
FRANZ GERTSCH (1930–), Swiss
MALCOLM MORLEY (1931–2018), British, born in America
FERNANDO BOTERO (1932–), Columbian, studied in Europe
CLAUDIO BRAVO (1936–2011), Chilean, active in Morocco
ANTONIO LÓPEZ GARCÍA (1936–), Spanish
MARTIAL RAYSSE (1936–), French
MARTIN DISLER (1949–1996), Swiss

ITALIAN ARTE POVERA

MARIO MERZ (1925–2003), Italian, active in Milan
ARNALDO POMODORO (1926–), Italian, active in Milan
CARLO MARIA MARIANI (1931–), Italian
PIERO MANZONI (1933–1963), Italian, active in Cremona
MICHELANGELO PISTOLETTO (1933–), Italian, active in Biella
GIOVANNI ANSELMO (1934–), Italian, born in Borgofranco
LUCIANO FABRO (1936–2007), Italian, active in Milan
JANNIS KOUNELLIS (1936–2017), Greek, active in Rome
ALIGHIERO BOETTI (1940–1994), Italian, active in Turin
GIULIO PAOLINI (1940–1994), Italian, active in Genoa
PIER PAOLO CALZOLARI (1943–), Italian, born in Bologna
GIUSEPPE PENONE (1947–), Italian, active in Garessio

THE CALIFORNIANS (SAN FRANCISCO AREA FIGURATIVE MOVEMENT)

DAVID PARK (1911–1960), American
ELMER BISCHOFF (1916–1991), American
WAYNE THIEBAUD (1920–), American
PAUL WONNER (1920–2008), American
FRANK LOBDELL (1921–2013), American
RICHARD DIEBENKORN (1922–1993), American
BEVERLY PEPPER (1922–), American, active in the United States and Italy
JAMES WEEKS (1922–1998), American
SAM FRANCIS (1923–1994), American
NATHAN OLIVEIRA (1928–2010), American
JACK ZAJAC (1929–), American, active in the San Francisco Bay Area
ROBERT ARNESON (1930–1992), American
ROY DE FOREST (1930–2007), American
MANUEL NERI (1930–), American
STEPHEN DE STAEBLER (1933–2011), American
VIOLA FREY (1933–2004), American
WILLIAM WILEY (1937–), American
JOAN BROWN (1938–1990), American

PATTERN AND DECORATION

MIRIAM SCHAPIRO (1923–2015), Canadian, active in New York
JUDY CHICAGO, BORN JUDITH SYLVIA COHEN) (1939–), American, born in Chicago
JOYCE KOZLOFF (1942–), American
VALERIE JAUDON (1945–), American
KIM MACCONNEL (1946–), American
ROBERT KUSHNER (1949–), American

CONCEPTUAL, APPROPRIATION, AND PHOTOGRAPHIC ARTISTS

ROY DECARAVA (1919–2009), African American, active in New York, born in Harlem
DIANE ARBUS (born Diane Nemerov) (1923–1971), American, New York City
MARCEL BROODTHAERS (1924–1976), Belgian, born in Brussels
DOUGLAS HUEBLER (1924–1997), American
JOHN BALDESSARI (1931–2020), American, born in San Diego
BERND and HILLA BECHER (1931–2007) and (1934–2015), German, collaborative duo
ON KAWARA (1932–2014), Japanese, active in New York
HANS HAACKE (1936–), American, born in Germany
DANIEL BUREN (1938–), French
MEL BOCHNER (1940–), American
MARKUS RAETZ (1941–), Swiss
RICHARD TUTTLE (1941–), American
LAWRENCE WEINER (1942–), American
GILBERT and GEORGE (Gilbert Prousch, 1943-, Italy and George Passmore, 1942-, United Kingdom), English, married collaborative duo
VITALY KOMAR (1943–) and ALEXANDER MELAMID (1945–), American, born in Russia
JOSEPH KOSUTH (1945–), American
BARBARA KRUGER (1945–), American
GUY DILL (1946-), American, active in Los Angeles
SARAH CHARLESWORTH (1947–2013), American, active in New York
LOUISE LAWLER (1947–), American
SHERRIE LEVINE (1947–), American
RICHARD PRINCE (1949–), American, born in the Panama Canal Zone
YASUMASA MORIMURA (1951–), Japanese

THE CALIFORNIANS (LOS ANGELES REGIONALISTS)

CHARLES GARABEDIAN (1923–2016), American, active in Los Angeles
ED MOSES (1926–2018), American
RICHARD "RAFE" AFFLECK (1928–2015), American, active in Los Angeles
LLYN FOULKES (1934–), American, active in Los Angeles
JOE GOODE (1937–), American
EDWARD RUSCHA (1937–), American
CHRIS BURDEN (1946–2015), American

LIGHT AND SPACE ART

STEPHEN ANTONAKOS (1926–), American, born in Greece
ROBERT IRWIN (1928–), American
DAN FLAVIN (1933–1996), American
CHRYSSA (Chryssa Vardea Mavromichali) (1933–2013), American born Greece
LARRY BELL (1939–), American
DOUG WHEELER (1939–), American
KEITH SONNIER (1941–), American
DANIEL "DAN" GRAHAM (1942–), American
JAMES TURRELL (1943–), American
MARY CORSE (1945–), American

PROCESS ART

ROBERT MORRIS (1931–), American
SAM GILLIAM (1933–), American
EVA HESSE (1936–1970), American, born in Germany
LYNDA BENGLIS (1941–), American
BARRY LE VA (1941–), American

SITE AND ENVIRONMENTAL ART

CHRISTO, born Christo Vladimirov Javacheff (1935–), Bulgarian, JEANNE-CLAUDE, born JEANNE-CLAUDE MARIE DENAT (1935–2009), French
WALTER DE MARIA (1935–2013), American
DENNIS OPPENHEIM, (1938–2011), American
ROBERT SMITHSON (1938–1973), American
JAN DIBBETS (1941–), Dutch
MICHAEL HEIZER (1944–), American
RICHARD LONG (1945–), England
ANA MENDIETA (1948–1985), American, born in Cuba
WOLFGANG LAIB (1950–), German
MAYA LIN (1959–), American, of Chinese ancestry
OLAFUR ELIASSON (1967–), Danish-Icelandic

INSTALLATION, VIDEO, AND PERFORMANCE ART

LYGIA CLARK (1920–1988), Brazilian
YAYOI KUSAMA (1929–), American, born in Japan
NAM JUNE PAIK (1932–2006), American, born in South Korea
YOKO ONO (1933–), Japanese American
HELIO OITICICA (1937–1980), Brazilian
VITO ACCONCI (1940–2017), American
BRUCE NAUMAN (1941–), American
DAVID HAMMONS (1943–), African American, active in New York
MARINA ABRAMOVIĆ (1946–), Serbian American, born in Yugoslavia
PIERRE HUYGHE (1962–), French, active in Paris and New York
PIPILOTTI RIST (1962–), Swiss
VANESSA BEECROFT (1969–), American

GERMAN NEW IMAGERY AND POP

GUNTHER UECKER (1930–), German, active in Düsseldorf
GERHARD RICHTER (1932–), German
GEORG BASELITZ (Born Hans-George Kern) (1938–), German
PER KIRKEBY (1938–2018), Danish, active in Denmark and Germany
ULRICH RÜCKRIEM (1938–), German
A.R. PENCK (Rolf Winkler) (1939–2017), German
IMI KNOEBEL (1940–), German, active in Düsseldorf
MARKUS LÜPERTZ (1941–), German
SIGMAR POLKE (1941–2010), German
REBECCA HORN (1944–), German
JÖRG IMMENDORFF (1945–2007), German
ANSELM KIEFER (1945–), German
ISA GENZKEN (1948–), German, active in Berlin

BERLIN NEO-EXPRESSIONISM (1961–1987), THE BEGINNING OF NEW IMAGERY IN EUROPE

KARL HORST HÖDICKE (1938–), German, born in Nuremberg, active in Berlin
DIETER HACKER (1942–), German, active in Berlin
RAINER FETTING (1949–), German, active in Berlin
HELMUT MIDDENDORF (1953–), German, active in Berlin and Athens
SALOMÉ, born Wolfgang Ludwig Cihlarz (1954–), German, active in Berlin and New York

THE RUSSIANS

ERIK BULATOV (1933–), Russian, active in Moscow
ILYA KABAKOV (1933–), American, born in Ukraine, active in New York
VLADIMIR YANKILEVSKY (1938–2018), Russian, active in Paris
TATYANA NAZARENKO (1944–), Russian, active in Moscow

ITALIAN TRANSAVANTGARDE

LUIGI ONTANI (1943–), Italian, born in Vergato
SANDRO CHIA (1946–), Italian, active in Florence
MIMMO DOMENICO PALADINO (1948–), Italian active in Paduli
ENZO CUCCHI (1949–), Italian, born in Morro d' Alba
FRANCESCO CLEMENTE (1952–), Italian, active in Naples
NICOLA DE MARIA (1954–), Italian, born in Foglianise

AMERICAN GRAFFITI PAINTERS

KEITH HARING (1958–1990), American, active in New York

KENNY SCHARF (1958–), American, active in Los Angeles

JEAN-MICHEL BASQUIAT (1960–1988), American, of Haitian/Puerto Rican ancestry, active in New York

AMERICAN AVANT-GARDE

MARK Tobey

(1890–1976)
American

- Painter; best known for calligraphic works; essentially a miniaturist with a poetic, meditative style
- Painted both representational and abstract over an exceedingly long and interesting career
- Studied at the Chicago Art Institute from 1906 to 1908; saw the Armory Show in 1913
- Converted to Bahia mysticism in 1918; much of his work was inspired by Asian art and thought
- Traveled to Europe and Near East in 1925; developed a fascination for Persian and Arabic scripts
- Traveled to China and Japan in 1934; spent a month in a Zen monastery developing signature style
- Exhibited consistently from 1940 on; Museum of Modern Art 1946; retrospective at the Smithsonian Museum of American Art in 1967; honored by the Seattle Art Museum on his 80th birthday, 1970
- Received Venice Biennale prize in 1958 which launched his international career
- Echoes of his work can be seen in paintings by Jackson Pollock

NOTABLE WORKS:

- *Fata Morgana*, Tempera on cardboard, 1944, Museum of Modern Art, New York, United States
- *Forest Paths*, plate VI from *Meanders*, Screenprint, 1976, Museum of Modern Art, New York, United States
- *Early Frost*, plate VIII from *Meanders*, Screenprint, 1976, Museum of Modern Art, New York, United States

LOUISE Nevelson

(1899–1988)
American, born in Russia

- Sculptor; a leading Abstract Expressionist known for her assemblages and environmental works
- Influenced by Duchamp's ready-mades; grouped existing objects together to form a new creation
    - Internationally famous for dark, wall-like wood reliefs made of many boxes and compartments
- Studied under Hans Hofmann in Munich 1929; worked with Ben Shahn as an assistant to Diego Rivera in New York City in 1932
- In the 1960s did large, open-air sculptures in aluminum and Corten steel, one three stories high
- Works sometimes memorialized the Holocaust and explored her experience as a Jewish immigrant

- Opened first retrospective in 1976 at the Whitney Museum in New York; showed in Venice Biennale in 1962 and 1976, documenta 1964, and posthumously in Rome 1994
- Exhibited in over 135 solo exhibitions; created many large-scale public commissions

NOTABLE WORKS:

- *Sky Cathedral,* Painted wood, 1958, Museum of Modern Art, New York, United States
- *Dawn Tree,* Aluminum, 1976, Walker Arts Center, Minneapolis, United States

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RICHARD
Lindner

(1901–1978)
American, born in Germany

- Painter/Illustrator; known for garish color and bizarre erotic depictions of city life
- Started as art director for publishing firm; fled Nazis in 1933, first to Paris, then New York City in 1941
- Style inspired by Surrealist fantasy and Machine Cubism structure
- Created mannequin-like figures of erotic themes in bright, flat colors
- Style is vivid and distinctive and anticipates aspects of Pop Art though he avoided the connection

NOTABLE WORKS:

- *Stranger No. 2,* Oil on canvas, 1958, Tate Gallery, London, United Kingdom
- *Checkmate,* Collage, crayon, ink, watercolor and pencil on paper, 1966, Museum of Modern Art, New York, United States
- *Girl with Hoop* from *Fun City,* Lithograph, 1971, Museum of Modern Art, New York, United States

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DAVID
Smith

(1906–1965)
American

- Sculptor; one of the most important, original, and influential artists of the twentieth century
- Began as a Surrealist; owed his technical liberation to Spaniard Julio González
- Worked on an assembly line in a car factory in his youth; this built his familiarity with industrial forms on a grand scale
- Worked as a painter during the New Deal art program in the 1930s; set up shop in Brooklyn creating iron works in the 1940s
- Exhibited set of 15 bronze relief plaques in the 1940s called *Medals of Dishonor,* about greed and violence

Smith

(continued)

- In the 1950s his works became open compositions in steel and drawings of space in mostly geometric shapes integrating junk objects into his minimal forms
- Created monumental *Cubi* series in the 1960s, which featured large, highly polished and abraded stainless steel rectilinear sculptures; also created a unique series of wagon and chariot sculptures
- The Italian government gave him use of factory in 1962, where he created 26 huge works in 30 days

NOTABLE WORKS:

- *Woman in Subway,* 1945, Bronze on steel base, Hirshhorn Museum, Washington, D.C., United States
- *Cubi VI,* Stainless Steel, 1963, The Israel Museum, Jerusalem, Israel
- *Untitled,* Spray enamel on paper, 1963, Peggy Guggenheim Collection, Venice, Italy

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LOUISE

Bourgeois

(1911–2010)
American, born in France

- Sculptor/Draftsman; famous for her monumental spider works, made as an ode to her mother
- One of best-known female Abstract Expressionists in the twentieth century
- Regarded as one of the most individual, original, and imaginative sculptors in history
- Trained in Paris with Léger as a painter-engraver but turned to sculpture in the late 1940s
- Style started abstract and later evolved, often suggested human figure and sexual significance
- Had a keen interest in psychoanalysis, pain, and fear; explored fear of the past, uncertainty of the future, male and female bodies, anger, betrayal, and murder
- Worked in stone, bronze, metal, latex, and fabric
- Forte became elongated forms carved in stone, often described as surreal
- Almost unknown before her retrospective at the Museum of Modern Art in 1982; represented the United States at the 1993 Venice Biennale; large retrospective at the Tate Gallery 2007–08

NOTABLE WORKS:

- *Femme Volage (Fickle Woman),* Painted wood and stainless steel, 1951, Solomon Guggenheim Museum, New York, United States
- *The Destruction of the Father,* Plaster, latex, wood, fabric and red light, 1974, Tate Gallery, London, United Kingdom

Bourgeois
(continued)

- *Maman (mother)*, Steel and marble, 1999, Tate Gallery, London, United Kingdom

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AGNES
Martin
(1912–2004)
American, born in Canada

- Painter; noted for elegant, meticulous and meditative abstractions with lines, grids, and subtle color; blended the styles of Minimalism and Color Field Abstraction
- Work was intellectually driven but romantic and poetic in feeling and effect
  - Had no interest in retinal games but hard edge, nuance, and mathematical rigor
- Style evolved from still lifes to biomorphic shapes to her 1960s style of pure form
- Lived in Taos where wonderful light and air led her to large square canvases with grids of delicate lines in geometric patterns; moved to New York City in 1960s; awarded National Medal of Art 1998

NOTABLE WORKS:

- *Window*, Oil on canvas, 1957, Dia Art Foundation, New York, United States
- *Untitled*, Ink on paper, 1965, Whitney Museum, New York, United States
- *Untitled XXI*, Gesso, acrylic and graphite on canvas, 1980, Museum of Modern Art, New York, United States

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TONY
Smith
(1912–1980)
American

- Sculptor/Architect/Art Theorist; one of the pioneers of Minimal sculpture
- Produced huge heavy structures with simple triangular or square shapes
- Trained as an architect, studied at the Art Students League of New York and the New Bauhaus in Chicago
- During 1940s and 1950s he befriended fellow artists Newman, Pollock, Rothko, and Still
- Created black painted geometrical forms in wood and steel in the 1960s
- The Brooklyn Museum hosted a seminal show of his works in 1966; MOMA put on his first major retrospective in 1998

NOTABLE WORKS:

- *Bennington Structure*, Plywood, metal, lathe, and Portland cement, (destroyed)
- *Die*, Steel, 1962, National Gallery of Art, Washington, D.C., United States

Smith

(continued)

- *Smoke,* Aluminum and black paint, 1967, LA County Museum of Art, Los Angeles, United States

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PHILIP

Guston

(1913–1980)
American, born in Canada

- Painter/Printmaker; a great progenitor of New Imagery who abandoned Abstract Expressionism and went counter-trend in the 1960s and 70s
- Worked as a muralist for the WPA Federal Art Project in the 1930s; traveled to Mexico in 1934 to paint murals; met Frida Kahlo and Diego Rivera
- Works became more figurative and fantastic, bordering on Surrealism in the 1940s
- Moved to New York in the late 40s; style shifted toward Abstract Expressionism; began to gain critical acclaim
- Abandoned pure abstraction in the late 60s and started painting representationally again
    - Adopted raucous cartoon style figuration aping primitive with gruff humor in red and black
    - Works reminder of Goya-like grotesque and satire with scenes of KKK, shoes, Cyclops eyes
    - Created extraordinary body of images of flotsam of life with everyday objects

NOTABLE WORKS:

- *Gladiators,* Oil and pencil on canvas, 1938, Museum of Modern Art, New York, United States
- *Zone,* Oil on canvas, 1953–54, The Edward R. Broida Trust, Los Angeles, United States
- *City Limits,* Oil on canvas, 1969, Museum of Modern Art, New York, United States

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MANNY (EMMANUEL)

Farber

(1917–2008)
American

- Painter/Critic/Writer; wrote art criticism in New York for the *New Republic,* the *Nation, Time* magazine, and *Art Forum* from 1941 to 1970
- Moved to La Jolla to work as a professor at University of California San Diego; became a full-time painter in 1978
- Paintings did not want for subject matter: flowers, vegetables, pipes, shovels, hardware, scraps
- Considered one of the greatest still life abstract painters of his generation
- Had major retrospective at La Jolla Museum of Art in 1978; considered a regional master

Farber

(continued)

NOTABLE WORKS:

- *Ad Sheet with Yellow Thayer Box*, Oil on paper, 1978, Museum of Art, San Diego, United States
- **SFT: *All About Up and Down***, Oil on board, 1988; still life teeming with flowers, vegetables, pipes, garden shovels, scraps of notes to himself, beautifully painted in a post-Cézanne manner on a tiled canvas
- *Batiquitos*, Oil on board, 1995, Museum of Contemporary Art, San Diego, United States

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RONALD

Bladen

(1918–1988)
Canadian American

- Painter/Sculptor; an important pioneer of Minimalism
- Did monumental forms, mostly painted black, that loom like great barriers in their space
  - Had a stylistic affinity with Tony Smith
- Paintings hint at landscape; reminiscent of Soutine and Ryder with reductive sculpture to come
- Included in a 1966 show at the Jewish Museum that brought Minimalism into the public eye; later showed at SFMOMA, Ringling Museum, P.S.1, and Corcoran Gallery

NOTABLE WORKS:

- *Untitled*, Oil on Masonite, 1959, Museum of Modern Art, San Francisco, United States
- *Three Elements*, Painted and burnished aluminum over welded steel structures, three parts, 1965, North Carolina Museum of Art, Raleigh, United States
- *Maquette for Host of the Ellipse*, Painted wood, 1980, Smithsonian American Art Museum, Washington, D.C., United States

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RICHARD

Avedon

(1923–2004)
American

- Photographer; world-renowned fashion and portrait photographer who popularized photo pop culture
- His photos helped define America's image of style, beauty, culture for last half century
- Distinguished by Minimalist style, white background, direct gaze, and large format prints
- Always interested in how portraiture captures personality and soul of the subject
- Expressed interest in photography at 12 years old; became photographer in the Merchant Marine at 18
- Started working with department stores in 1944; hired at *Harper's Bazaar* in 1945; set up his own studio in 1946
- Did photos and covers for many major magazines in the 1950s like *Life*, *Look*, *Graphis*, and *Vogue*

Avedon

(continued)

- Exhibited worldwide including 2 retrospectives at The Met, New York City (1978 and 2002)
- In many museum collections and private collections

NOTABLE WORKS:

- *Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris,* Gelatin silver print, 1955, The Richard Avedon Foundation, New York, United States
- *Marian Anderson,* Gelatin silver print, 1955, Metropolitan Museum, New York, United States
- *Veruschka, Dress by Bill Blass,* New York, Gelatin silver print, 1967, Museum of Modern Art, New York, United States

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ELLSWORTH Kelly

(1923–2015)
American

- Painter/Sculptor; a leading Color Field Abstractionist who later evolved into Minimalism
- Innovated the field of Hard Edge Abstract painting
- Typical work is large, bold, simple patterns in rectilinear and biomorphic shapes where whole picture plane was the form with immaculate surface
- His sculptural practice is founded on absolute simplicity and clarity of form
- Entered the military in 1943 during WWII; worked on camouflage with many other artists
- Later used the GI Bill to study at the School of the Museum of Fine Arts Boston and the National School of Fine Arts in Paris
- Influenced by Matisse, Picasso, Arp in particular leading to simplicity of form
- Showed three works at the Whitney Museum in 1957, establishing his aesthetic
- Opened first retrospective at MOMA in 1973; another major retrospective hosted by the Solomon Guggenheim Museum in 1996–97

NOTABLE WORKS:

- *Colors for a Large Wall,* Oil on canvas, mounted on 64 joined panels, 1951, Museum of Modern Art, New York, United States
- *Red Blue Green,* Oil on canvas, 1963, Museum of Contemporary Art, San Diego, United States
- *Creueta del Coll,* Weathering steel, 1987, Parc de Creueta del Coll, Barcelona, Spain

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RICHARD
Artschwager

(1923–2013)
American

- Painter/Illustrator/Sculptor; created sculptures of recognizable objects in a career spanning four decades
- Served in WWII; afterward worked as a cabinet maker producing modernist furniture
- Liked working in synthetic materials because they were considered debased; this was his response to the precious materials of the art world
- Interior paintings on Celotex board created the effect of large-pore newsprint out of focus
- Opened first solo exhibit at Leo Castelli Gallery in 1965; the Whitney Museum hosted a major retrospective of his work in 1988; shown at documenta 1968, 1972, 1982, 1987, and 1992

NOTABLE WORKS:

- *Sailors*, Screen print in gray, with heavy overprint varnish, on white wove paper, 1972, Art Institute of Chicago, United States
- *Chair*, Oak, Formica, steel and cowhide, 1990, Museum of Fine Arts, Boston, United States
- **SFT: *Splatter Chair IV***, Enamel, wood, and aluminum, 1995; fractured chair corner sculpture in a Cubist-like image

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ROY
Lichtenstein

(1923–1997)
American

- Painter/Sculptor/Printmaker; a master of stereotype and one of the most sophisticated Pop artists in analysis and visual creation
- Served in the Army during and after WWII from 1943–46; worked as a draftsman, artist, and orderly
- After leaving the Army he studied at Ohio State University under the GI Bill for his bachelor's degree
- Became assistant professor at Rutgers in 1960, where he met Allan Kaprow, Jim Dine, and Claes Oldenburg
- His work was affected by Picasso's Blue Period and Rose Period paintings
- Started use of Benday-dots, lettering and speech balloons becoming a signature
  - Like other Pop artists he adopted the vulgar and base images of popular commercial art
  - His inspiration came from comics 1961 did six paintings of characters of comic strip fame
- Joined Leo Castelli gallery in New York, where he opened his first one-man show in 1962; it was a sensational success
- Exhibited at the Venice Biennale in 1966 and 1969; the Solomon Guggenheim Museum organized his first retrospective in 1969, which toured the United States

Lichtenstein

(continued)

- Had propensity for working in successive series; did linear works, interior landscapes
- Later work included sculptures mostly in polished brass and painted metals

NOTABLE WORKS:

- *Drowning Girl*, Oil and synthetic polymer paint on canvas, 1964, Museum of Modern Art, New York, United States
- *Nurse*, Oil and magna on canvas, 1964, Private Collection
    - This is the most expensive work of Lichtenstein's to sell at auction, fetching $95.3 million USD from an anonymous buyer in 2015
- **POF: *Imperfect Diptych***, Print with Mylar, 1988; a 21-color woodcut/screen print/collage with Mylar "bling" panels and depictions of work going beyond the frame

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LARRY

Rivers

(1923–2002)
American

- Sculptor/Filmmaker/Musician; brilliant and eclectic artist; active in the revival of Figurative Art in reaction to Abstract Expressionism
- Studied at the Hans Hofmann School in 1947–48
- Started with a straight naturalistic style but soon entered the orbit of Pop Art using everyday images
    - Had a sensuous handling of paint which set him apart from other Pop artists
- Eventually developed characteristic Cubist style
    - Worked in paintings, sculpture, constructions, collages, and shaped canvases
- Established a reputation in 1953 for his important *Washington Crossing the Delaware*
- Did studies of nudes from 1954 to 1955, which were one of the first breaks with Abstract Expressionism
- Often painted scenes that were anti-moralist statements, especially descontructing sexual taboos

NOTABLE WORKS:

- *O'Hara Nude with Boots*, Oil on canvas, 1954, Larry Rivers Foundation, Wainscott, United States
- *Double Portrait of Berdie*, Oil, fabricated chalk, and charcoal on linen, 1955, Whitney Museum, New York, United States
- *Vocabulary Lesson (Polish)*, Oil on canvas, 1964–65, Tibor de Nagy Gallery, New York, United States

KENNETH Noland

(1924–2010)
American

- Painter; a pioneer in Color Field painting and among the most admired icons of postwar abstraction
  - Started Washington Color School movement
- Worked in four categories: circles, targets, chevrons, and stripes, using precise geometric forms
- Created a unified harmony with color, structure, canvas plane, and edge all integrated
  - Influenced by Mondrian (shape) and Klee (color)
- Studied at Black Mountain College and in Paris under the GI Bill in 1948
- Opened his first retrospective at the Solomon Guggenheim Museum in 1977; showed at the Guggenheim again in 2010

NOTABLE WORKS:

- *Ex-Nihilo,* Magna on canvas, 1958, Private Collection
- *Bend Sinister,* Acrylic on canvas, 1964, Hirshhorn Museum, Washington, D.C., United States
- **POF:** ***Sunshine and Snow***, Acrylic on canvas, 1983; a multi-colored and painterly chevron.

ROBERT Colescott

(1925–2009)
African American, active in Berkeley and Tucson

- Painter; famous for his use of satire and crowded subjects; created exuberant, comical reflections of African American life
- Served in the military in WWII; went to UC Berkeley for his MFA; started teaching afterward
- Took sabbatical in 1963 to go to Cairo, Egypt, where he later taught at the American University; this encounter with African culture became a great influence
- Lived briefly in Paris with then-wife Sally Dennett and their son, Dennett Colescott; returned to America in 1970
- Was absolutely fearless; portrayed racial subjects with sexual energy and other controversial topics
- Paintings were large, comical, extremely colorful; used interlocking, fractured picture planes
- The San Jose Museum organized his retrospective in 1987; became the first African American artist to exhibit solo at the Venice Biennale in 1997
- Died in 2009 but is enormously influential today as his work is uniquely prescient of our current issues
- Widely collected by private patrons and many American museums

NOTABLE WORKS:

- *Stella by Starlight I,* Watercolor and graphite on paper, 1980, Metropolitan Museum, New York, United States

Colescott

(continued)

- *Whispering in Ear*, Acrylic on canvas, 1985, County Museum of Art, Los Angeles, United States
- *Bilingual Cop*, Liquitex gesso, paint, and gel medium on canvas, 1995, Museum of Contemporary Art, San Diego, United States

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ROBERT

Rauschenberg

(1925–2008)
American

- Painter/Graphic Artist/Sculptor; the most important painter in the establishment of American Pop Art
- One of most influential artists in avant-garde art since 1950 with revival of Dada spirit in America
  - Neo Dada was a violent revolt against traditional values started by Hans Arp in 1915
- He and Jasper Johns were regarded as the most important artists leading the move away from Abstract Expressionism
- Joined the Navy during WWII; studied art afterward with the GI Bill at the Kansas City Art Institute; traveled to Paris to study at the Julian Academy
- Returned to America to attend Black Mountain College; studied under Josef Albers
- Traveled through Europe and North Africa in the early 50s with fellow artist and romantic partner Cy Twombly
- Joined Leo Castelli Gallery with Jasper Johns 1954, beginning long, remarkable career
  - He and Johns were lovers from 1954 to 1960; greatly influenced each other in that time
  - Began to incorporate three-dimensional objects in trademark "combine" paintings
- 1960s was period of considerable experimentation with surfaces, objects, and silk screens
- Bought his home and studio in Captiva, Florida, in 1962, where he spent rest of his life
- The first American to be awarded the grand prize at the Venice Biennale in 1964
- Opened major retrospective at the National Collection of Fine Arts (now the Smithsonian American Art Museum) in 1976–8; the exhibition traveled nationally and internationally
- His great legacy was his use of materials; changed the standard of what was used as the canvas

NOTABLE WORKS:

- *Erased de Kooning Drawing*, Traces of drawing media on paper with label and gilded frame, 1953, Museum of Modern Art, San Francisco, United States

Rauschenberg (continued)

- *Monogram*, Oil, paper, fabric, printed reproductions, metal, wood, rubber shoe-heel, and tennis ball on two conjoined canvases with oil on taxidermied Angora goat with brass plaque and rubber tire on wood platform mounted on four casters, 1959, Museum of Modern Art, New York, United States
- **SFT: *Spinner***, Acrylic and graphite on canvas, 1984; classic transfer collage of disparate everyday objects with rich painter's brushwork integrating them into the canvas and especially colorful.

JOHN Chamberlain

(1927–2011)
American

- Filmmaker/Sculptor/Painter/Printmaker; known for using crushed auto bodies in sculptures that look like car crashes
- His assemblages were works of beauty and opened up the use of different surfaces in art
  - Exclusively used parts of junked auto bodies with their highly enameled colored surfaces
- Owed much to David Smith; changed his style in the 1950s, incorporating the influence of de Kooning
- Studied at the Chicago Art Institute in 1951 and Black Mountain College in 1955; moved to New York City afterward
- Major retrospective organized by MOCA, Los Angeles, in 1986
- Exhibited in the São Paulo Biennial in 1961 and 1994, Whitney Biennial in 1973 and 1987, the Venice Biennale in 1948 and 1986, and documenta in 1982
- Has had over 100 solo exhibitions worldwide as well as many group exhibits

NOTABLE WORKS:

- *Shortstop*, Painted and chromium-plated steel and iron, 1957, Dia Art Foundation, New York, United States
- *Miss Lucy Pink*, Painted and chrome-plated steel, 1962, Collection of the artist, Sarasota, United States
- **SFT: *Mohammed Wong***, Walks Here Walks There, Painted and chrome plated steel, 1988; painted auto body and chrome parts, a very lively 6.5 × 8' wall sculpture
- **SFT: *Mr. Completely***, Painted steel, 1992, abstract cylindrical shape of auto body parts resembling a rose

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AL

Held

(1928–2005)
American

- Painter; one of the stronger Color Field and Hard Edge painters of the 1960s both in form and color
- Explored alphabet, geometric abstraction, all black, all white, and high contrast black and white works
- Built up paint to impressive overall texture, sometimes sanding down to further alter the surface
- Introduced color to paintings with a vengeance; used high-intensity hues with great impact
- Showed large-scale, colorful abstract geometrical shapes in the late 1950s, gaining fame in the United States and Europe

NOTABLE WORKS:

- *Untitled Y*, Acrylic on canvas, 1960, Solomon Guggenheim Museum, New York, United States
- *Flemish II*, Oil on canvas, 1972, Art Institute of Chicago, United States
- *C-B-1*, Synthetic polymer paint on canvas, 1978, Museum of Modern Art, New York, United States
- **SFT: *Thalassa Circled IV***, Acrylic on canvas, 1983, Abstract circular forms in intense colors with deep perspective, very circus-like shapes and color

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ROBERT

Indiana

born Robert Clark
(1928–2018)
American

- Painter/Sculptor; a leading Pop artist known for iconic hard-edged images, especially numbers and short words
  - Along with Ruscha, one of the descendants of the American Precisionist movement (Stuart Davis, Demuth)
- Best known for pictures and sculptures involving geometric shapes with lettering and signs
- Assured a place in history with LOVE sculptures on an ever-increasing scale
- Has had solo exhibitions at over 30 museums and galleries worldwide; major retrospective at the Whitney Museum in 2013
- Widely collected in the United States and abroad

NOTABLE WORKS:

- *The American Dream*, Oil on canvas, 1961, Museum of Modern Art, New York, United States
- *The Confederacy: Alabama*, Oil on canvas, 1965, Miami University Art Museum, Oxford, United States
- *LOVE*, Polychrome aluminum, 1966–99, Avenue of the Americas, New York, United States

DONALD
Judd
(1928–1994)
American

- Sculptor/Art Critic; considered the high priest of Minimalism with his spare, mathematical forms
- His work in the 1960s consisted of painted boxes of stainless steel or colored Plexiglas arranged in a system of stacks or progressions
- Bought 60,000-acre ranch, Marfa, Texas, in 1972, known as the Judd Chinati Foundation
- The Whitney Museum hosted a major retrospective of his work in 1968
- Well known and collected internationally and in the United States

NOTABLE WORKS:

- *Untitled*, Concrete, 1977, Open Air Museum, Münster, Germany
- **SFT: *Untitled***, Aluminum and plexiglass, 1987, six-stack of Judd's signature boxes
- *Untitled*, 100 works in mill aluminum, 1982–86, Chinati Foundation, Marfa, United States

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SOL
LeWitt
(1928–2007)
American

- Painter/Conceptual Artist; rose to fame with wall drawings and structures; transformed the idea of picture and drawing
- His art bridged Minimalism and Conceptual Art
- Exploited gallery space, painting geometric shapes directly on the walls
- Work identified with serial Minimalism of open identical cubes that combine to form proportional larger units
- Worked as a studio assistant to I.M. Pei after serving in WWII; worked as a gallery guard at MOMA with Mangold, Ryman, Flavin
- Major retrospectives hosted by MOMA, New York, in 1978 and The Hague in 1992; included in hundreds of exhibitions worldwide

NOTABLE WORKS:

- *Wall Structure Blue*, Oil on canvas and painted wood, 1962, The LeWitt Collection, artist collection
- *Serial Project #1 (ABCD)*, Baked enamel on aluminum, 1966, Museum of Modern Art, New York, United States
- *Wall Drawing 439*, Color ink wash, 1985, Massachusetts Museum of Contemporary Art, North Adams, United States

CY
Twombly

(1928–2011)
American

- Painter/Photographer/Sculptor/Poet; known for his freely scrawled calligraphic works
- Attended Black Mountain College in from 1951 to 1952; received prize to travel to Europe
- Became prominent in the late 50s, showing with Rauschenberg and Johns
- Moved to Rome in 1959, where he would spend the rest of his life
- His work in the 50s and 60s blurred the line between painting and drawing
  - Created images on slate grey ground that resembled a school backboard with Graffiti
  - The scribbles accentuated the surface with gestures as decisive as Pollock's drips
- Created romantic colorful late works such as *The Four Seasons*, (MOMA)
- Exhibited at the Venice Biennale in 1964; retrospectives at the Milwaukee Art Museum in 1968; MOMA in New York in 1994–95; Tate Gallery in London in 2008; and the Chicago Art Institute in 2009
- Influenced younger artists such as Jean-Michel Basquiat, Anselm Kiefer, Francesco Clemente, and Julian Schnabel

NOTABLE WORKS:

- *Leda and the Swan*, Oil, pencil and crayon on canvas, 1962, Museum of Modern Art, New York, United States
- *Untitled (Say Goodbye, Catullus, to the Shores of Asia Minor)*, Oil, acrylic, oil stick, crayon, and graphite on three canvases, 1994, The Menil Collection, Houston, United States
  - The Menil Collection owns many works of Twombly
- *Untitled (Gaeta)*, Acrylic on canvas, 2007, The Broad Foundation, Los Angeles, United States

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ANDY
Warhol

(1928–1987)
American

- Painter/Draftsman/Printmaker/Filmmaker; the most important artist of later twentieth century; transformed mass culture icons into Pop Art
- Used images of celebrities, movie stars, products, historical figures, and popular icons
- Famous for infinite replication with the silkscreen process, his use of multiple figures of the same image influenced many artists

Warhol

(continued)

  - Especially famous for silk screenprints of Campbell's soup cans, movie stars, portraits of Marilyn Monroe, Jackie Kennedy, Elvis, Mao, as well as shoes, dollar bills, electric chairs, car accidents
- Studied painting Carnegie Institute; graduated in 1949; started career doing fashion illustration in the 1950s
- Opened successful exhibition at Stable Gallery, New York, in 1962; gained sudden notoriety and opened a studio he called "The Factory"
- Became associated with Castelli Gallery in 1964 along with Johns, Lichtenstein, Rauschenberg and others
- First retrospective hosted by the University of Pennsylvania in the late 60s; achieved international success in the 1970s
- Used his advertising skills to his benefit, was great at self-promotion; he remains a cult figure today
- Andy once said, "In the future everyone will be famous for 15 minutes"
- Died at 58, unnecessarily, from a botched appendicitis operation and infection

NOTABLE WORKS:

- *Campbell Soup Cans*, Synthetic polymer paint on thirty-two canvases, 1962, Albright-Knox Art Gallery, Buffalo, United States
- *Gold Marilyn Monroe*, Silkscreen, 1962, Museum of Modern Art, New York, United States
- **SFT: *Diamond Dust Shoes***, Oil poly paint, ink, and diamond dust on canvas, 1980; multicolored party shoes with diamond dust glitter; shoes are an important image from I. Miller design days

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CLAES

Oldenburg

(1929–)
American

- Sculptor; a master of exaggerating both hard and soft everyday objects to ridiculous effect
- A leader in Pop Art, famous for making colossal monuments of everyday objects
- Studied at Yale and Chicago Art Institute before becoming an illustrator
  - Came in contact with Jim Dine, George Segal, and Allan Kaprow; all were making work in revolt against Abstract Expressionism
- First solo show opened at Judson Gallery, New York, in 1959; included drawings and papier mâché sculptures
- Opened "The Store," a month-long installation, in 1961 where he sold giant sized sculptures food stuffs, soft objects, and clothespins

Oldenburg

(continued)

- Married former museum curator Coosje Van Bruggen in 1977; the two often collaborated

NOTABLE WORKS:

- *Floor Cake*, Fabric, 1962, Museum of Modern Art, New York, United States
- *Clothespin*, Steel, 1976, Center Square, Philadelphia, United States
- *Paint Torch*, Steel, fiberglass, urethane, LED lighting, 2011, Pennsylvania Academy of Fine Arts, Philadelphia, United States

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ALLAN

D'Arcangelo

(1930–1998)
American

- Painter/Printmaker; a Pop artist known for pictures of highways and roadblocks during 1960s in flat planes
- Did modified features of Pop icons like Marilyn, Madonna and Child, Jackie Kennedy
- Paintings in many museums including the Tate and pop icons bring good auction prices

NOTABLE WORKS:

- *Landscape II*, Screen Print on vinyl, 1965, Art Institute of Chicago, United States
- *Landscape*, Lithograph, 1968, Fine Art Museums of San Francisco, San Francisco, United States
- *Constellation IV*, Screen-print on paper, 1971, Tate Gallery, London, United Kingdom

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MARISOL

Escobar

(1930–2016)
French, of Venezuelan heritage, active in New York

- Sculptor; created a Pop Assemblage works from wood, plaster, paint, and mixed media critiquing the return to traditional values and roles based on gender and race after WWII
- Used her own face and body parts in the work, created 3D portraits based on photographs or memories
  - Most startling are her corpse-like life cast self-portraits, many of which used her own face and eyes
- Settled in the United States in 1946, originally in Los Angeles, later moved to New York
- Studied New York City 1950s under Hans Hofmann; concentrated on sculpture
- Elected to the American Academy of Arts and letters in 1978; featured at MOMA, New York, in 2004

Escobar

(continued)

NOTABLE WORKS:

- *Baby Girl*, Wood and mixed media, 1963, Albright-Knox Art Gallery, Buffalo, United States
- *Woman and Dog*, Wood, plaster, synthetic polymer, taxidermied dog head and miscellaneous items, 1963–64, Whitney Museum, New York, United States
- *Cultural Head*, Lithograph, 1973, Museum of Modern Art, New York, United States

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JASPER

Johns

(1930–)
American

- Painter/Sculptor/Printmaker, Neo-Dadaist; responsible for breakthrough from Abstract Expressionism to Pop and Minimalism
- His art is characterized by conscious control rather that spontaneity using pop icons
- A great printmaker ranking with Dürer, Rembrandt, Goya, Munch, and Picasso
- Started as commercial artist in 1950s doing shop windows in New York City
- Met fellow artist Robert Rauschenberg in 1954; their relationship is considered one of the great love stories in modern art; the two split bitterly after six years together
  - Both heavily influenced each other in this time period; nearly everything they made was a masterpiece (Johns' Flags and Targets, Rauschenberg's Combines)
- Emerged in a big way in 1958 with one-man show at Leo Castelli; became a celebrity when the whole show sold out
- Early work was series of common objects like flags, targets, and numbers painted in encaustic with bright color and sumptuous beeswax surfaces; after 1958 moved to working in oil
  - Created sculptures of beer cans, brushes in cans, bronze light bulbs; highly precise and realistic
- Awarded the grand prize for painting at the Venice Biennale in 1988; collected and exhibited worldwide

NOTABLE WORKS:

- *Flag*, Encaustic, oil, and collage on fabric mounted on plywood, 1954–55, Museum of Modern Art, New York, United States
- *Painted Bronze (ale cans)*, Oil on bronze, 1960, Museum Ludwig, Cologne, Germany
- *Savaris*, Lithograph, 1977, Museum of Modern Art, New York, United States

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ROBERT Ryman

(1930–2019)
American

- Painter/Conceptual Artist; identified with monochrome painting and Minimalism
- Created great silent white and off-white paintings
- Considered the making of his work a matter of knowledge of the language of his art
- The Guggenheim Museum in New York hosted his first solo show in 1972
- A major retrospective of his works was mounted by MOMA in 1992 which later traveled to the Tate Gallery in London, SFMOMA, and the Walker Art Center in Minneapolis

NOTABLE WORKS:

- *Untitled (Orange Painting)*, Oil on canvas, 1955 and 1959, Museum of Modern Art, New York, United States
- *Untitled (Background Music)*, Oil on canvas, 1962, Dia Art Foundation, New York, United States
- *Counsel*, Oil and enamel on linen with steel fasteners and bolts, 1982, Dia Art Foundation, New York, United States

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FLETCHER Benton

(1931–2019)
American, active in San Francisco

- Sculptor/Painter; world-renowned sculptor; created a body of award-winning work in steel construction
- Began in the 1950s; best known for kinetic sculptures that are more like 3D paintings
- Encountered the work of Malevich in the 1960s; became disciple of Constructivism in steel
  - Geometric shapes fascinated him; produced large circles and squares and combinations
  - Critics often referred to his round and jagged geometric style as new American Constructivism
- Greatly admired his elders and friends, American sculptors George Ricky and David Smith
- Created famous alphabet series of painted steel letters 8 inches tall and *Folded Square* series
- Received commissions worldwide such as 66-inches-high *Triangular Ring* 1993, Cologne, Germany, and Berlin
- Works found in most prestigious American museums and collections; exhibited worldwide

NOTABLE WORKS:

- *Dynamic Rhythms Orange*, Bronze, 1975, Museum of Modern Art, San Francisco, United States
- **SFT: *Steel Watercolor #89***, Steel, 1985; steel cyclone and disk and music note sculpture.

Benton

(continued)

- **SFT: *Folded Circle Two Quarters***, Bronze, 1985; geometric circle sculpture in two-tone shiny and dull bronze
- **SFT: *Balanced and Unbalanced "O"***, Painted steel, 1986; 15' × 11' × 10' tripod sculpture in geometric steel shapes in cobalt blue color with massive circle O
- *Drop Leaf Table #6*, Steel, 1991, Hirshhorn Museum, Washington, D.C., United States

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LEE

Bontecou

(1931–)
American, active in New York

- Sculptor/Printmaker/Draftsman; a pioneering figure in New York City; known for her unmistakable black voids, cosmic orbs, floating serrated teeth, mutant flowers, and strange hybrid forms
- Her work does not seem to fit any particular style; she is considered a second-generation Abstractionist
- Work ranges from dark, dramatic abstract constructions to softer transparent natural forms evoking broad range of responses
- Like some of the Dada artists, she discovered a welding torch produced an easily controlled spray of black soot that became a signature material in her work
  - The soot lets her create powerful, black, deathly voids that dominate her work; she has said, "getting the black opens everything up"; alludes to fear of the nuclear arms race and ongoing threats
- Studied at the New York City Art Students League from 1952 to 1955; spent the summer of 1954 at the Skowhegan School of Painting and Sculpture; received Fulbright scholarship to study in Rome in 1957
- Opened her first exhibit in 1959; was one of the first women to show with Leo Castelli Gallery in 1960
- Early works were assemblages of canvas stretched and tied over welded steel rods; took form of fantastic birds and animals; later developed a more machine-like aesthetic
- Soon after added a dark opening to the center of her relief that became the focus of speculative interpretation by critics
- Received a commission to do large wall relief in the lobby of the David H. Koch theater at Lincoln Center (New York City) in 1964; created an armature of two wing-like structures spanning 20 feet, titled *1964*
- 1966 won first prize from National Institute of Arts and Letters

Bontecou

(continued)

- After three decades of working in isolation she re-emerged in 2003 with retrospective at the Museum of Contemporary Art Chicago in collaboration with the Hammer Museum in Los Angeles; the show later traveled to the Museum of Modern Art Queens in New York
- Works are shown and collected by many museums in United States and Europe; select 2D works are available in special limited edition runs via Universal Limited Art Editions

NOTABLE WORKS:

- *Untitled*, Soot on paperboard, 1958, Museum of Modern Art, New York, United States
- *Untitled*, Welded steel, canvas, wire and rope, 1961, The Whitney Museum, New York, United States
- *Untitled*, Graphite and soot on muslin, 1963, The Menil Collection, Houston, United States

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TOM

Wesselmann

(1931–2004)
American

- Painter/Illustrator/Collagist/Sculptor; started as a cartoonist but felt he had to deny to himself all that he loved in de Kooning and go in an opposite a direction as possible
- Best known for faceless *Great American Nud*e series of depersonalized sex symbols
- Remains the only practitioner of Pop Art identified with a single, fetishized image derived from pop culture; during 1970s images became explicitly sexual: lips, breasts, genitalia
- *Sunset Nudes* series of 2000–04 is exceptionally strong; seductive, Matisse-like colors

NOTABLE WORKS:

- *Great American Nude #21*, Casein, enamel, graphite, printed paper, fabric, linoleum and embroidery on board, 1961, Mugrabi Collection
- *Smoker, 1 (Mouth, 12)*, Oil on canvas, in two parts, 1967, Metropolitan Museum of Art, New York, United States
- *Sunset Nude with Matisse Odalisque*, Oil on canvas, 2003, Estate of Tom Wesselmann

ITALO
Scanga

(1932–2001)
American, born in Italy

- Sculptor/Painter/Printmaker; described as an alchemist; best known for sculptures that referred to high art using mundane found objects and junk
- Work is very post-Duchampian using ready-made materials, including natural objects like branches and seashells as well as man-made kitsch figurines, musical instruments, trinkets from flea markets
- Has a vocabulary of basic tools, icons, foodstuffs reworked in a special way; his objects made of wood, glass, fabric reflect human activity
- Influences are from African sculpture, De Chirico, Cubists; also found fascination with myths, peasant and religious life
- Finished his master's degree in 1961 at Michigan State University, became a teacher afterward
- Opened one of his first solo exhibitions, *Saints, Glass, Tools, and Romances*, 1970; included in the Whitney Biennial; 1971 collaborates with friend Dale Chihuly
- Opened a solo exhibition at the Whitney in 1972, a career breakout
- Moved to La Jolla in 1976; became a visiting art professor at UC San Diego, the beginning of a long association with the university
    - Many of his works can be found in various buildings on campus
- Created the *Potato Famine* series in 1979, his first work at UCSD; exhibited *Fear and Potato Famine* in 1980 in New York; received an NEA grant
    - The failure of Great Britain to aid Ireland in 1846 caused one million deaths and three million refugees
- The Oakland Museum in California hosted his first retrospective in 1986
- Known for his 1985 *Metaphysical* series of large-scale sculptures of wood, rope and assemblages of discarded objects such as musical instruments elegantly finished in Miro-like paint colors
- Works are in many American museums and private collections

NOTABLE WORKS:

- *Sacrificial Lamb*, Etching and aquatint on paper, 1981, National Gallery of Art, Washington, D.C., United States
- **POF: *Untitled (Meta VI)***, Painted wood, 1986; an elegant sculpture of wood, ropes and found objects in a beautiful Miro-like colorful finish
- *Holding the Sun*, Painted wood, 1988, Oakland Museum, Oakland, United States

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MARK

di Suvero

(1933–)
American, born in China

- Sculptor; internationally renowned Abstract Expressionist; works are monumental and herculean, open and interactive and finely balanced painted steel
  - Architect Renzo Piano described his process by saying, "Well, Mark just picks 'em all up and moves them around with a crane, and then when he likes it, he just welds it, and turns it over sometimes."
- Emerged late 1950s as a genius incorporating salvaged steel and wood into sculptures
- First living artist to exhibit in the Tuileries Gardens in Paris; has three sites at Storm King; founded Socrates Park; is without peer in worldwide exhibitions of sculpture
- Works in over 100 museums and public collections; represented in virtually every major city and state in the United States

NOTABLE WORKS:

- *Ladderpiece*, Wood and steel, 1961–2, Museum of Modern Art, New York, United States
- **SFT: *Masked Word***, Steel, 1987; three-part moving cut-out mobile on a marble pedestal
- *Joie de Vivre*, Steel, 1998, Zuccotti Park, New York, United States

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JAMES

Rosenquist

(1933–2017)
American

- Painter; rendered pictures of everyday life on a large scale in a very distinctive style
- Used commercial art techniques, synthetic color, and photo imagery with sudden shifts in scale
- Worked as a billboard painter over Times Square in New York, painting faces 30 foot diameter
- Compared with Lichtenstein, he was devoted to the organization of total pictorial surface
- Many of his pictures in early 1980s were a decade out of date, looking out of fashion
- Noted for large floral series with pop images, starting in the mid-1980s and beyond

NOTABLE WORKS:

- *F-111*, Oil on canvas with aluminum, 23 sections, 1964–65, Museum of Modern Art, New York, United States
- *The Swimmer in the Econo-mist (Painting I)*, Oil on canvas, 1997–98, Solomon Guggenheim Museum, New York, United States
- **SFT: *Untitled Purple Freesia***, Oil on canvas, 1985; floral pattern and pop body parts images

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JOHN
McCracken

(1934–2011)
American

- Sculptor; a Minimalist; signature works were bright polished resin planks leaning against the gallery wall at an angle
  - Part of Light and Space movement including Robert Irwin, James Turrell, Donald Judd, Dan Flavin, and Larry Bell
- Later work evolved to highly polished geometric shapes in stainless steel or bronze and mirrored columns
- Taught from 1965 to 1985 in various schools in New York and throughout the western United States
- Included in nearly every important Minimalist exhibition in the United States and Europe from 1966 onward
- Work is included in many public collections globally; The Castello di Rivoli Museum, 2011

NOTABLE WORKS:

- *Blue Plank*, Resin and fiberglass on plywood, 1969, Solomon Guggenheim Museum, New York, United States
- *Untitled*, Resin and fiberglass, 1981, Smithsonian American Art Museum, Washington, D.C., United States
- *Cosmos*, polyester resin, fiberglass and plywood (8 elements), 2008, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy

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GEORGE
Segal

(1924–2000)
American

- Sculptor/Photographer/Painter; known for his highly distinctive use of medical bandages; associated with Pop Art; a student of Hans Hofmann
- Most characteristic work consists of unpainted plaster casts taken from life
- Figures are rough, unfinished, and ghastly wraiths of human beings
- Made figures and groups of figures with sense of alienation and isolation
- Works create effect of loneliness, mystery, and compassion similar to Edward Hopper
- On occasion did nude and erotic images but qualities of melancholy and apartness still exist

NOTABLE WORKS:

- *Man at a Table*, Plaster, wood and glass, 1961, Museum Abteiberg, Mönchengladbach, Germany
- *The Costume Party*, painted plaster, wood, glass, photo, helmet, boots, 1965–72, Solomon Guggenheim Museum, New York, United States
- *Depression Bread Line*, Plaster, wood, metal, and acrylic paint, 1991, Crystal Bridges Museum, Bentonville, United States

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CARL
Andre

(1935–)
American

- Sculptor; a leading Minimalist and pioneer of earthworks art
- Influenced by early ideas of Frank Stella; the two shared a studio from 1958–1960
- Made work by stacking identical ready-made units like bricks, blocks, metal squares
  - Adjusted height and assembled work horizontally on the ground according to a strict modular system
- Showed at the Guggenheim, New York in 1970 and Tate, London, 1972; exhibited with the Minimalists
- Met fellow artist Ana Mindieta in 1979; the two married in 1985
  - Mendieta died under suspicious circumstances the same year; Andre was charged with second degree murder but later acquitted; this verdict is still hotly contested

NOTABLE WORKS:

- *Cedar Piece*, Cedar, 1964, Museum of Contemporary Art, Basel, Switzerland
- *Spill (Scatter Piece)*, Plastic blocks and canvas bag, 1966, Private Collection
- *37th Piece of Work*, Aluminum, copper, steel, lead, magnesium and zinc, 1969, Collection François Pinault, Venice, Italy

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JIM
Dine

(1935–)
American

- Painter/Sculptor/Printmaker/Poet/Conceptual Artist/Performance Artist; known as America's Surrealist painter and sculptor; a prominent figure in Pop Art; known for object combination against painterly background
- Signature style usually revolved around one of five themes: hearts, robes, trees, tools, gates
- Received his BFA from Ohio University in 1957; moved to New York City in 1958
- Linked to Neo-Dadaists Rauschenberg and Johns, though he was the most Expressionist of the group
- Early pioneer of performance art in 1960; a father of "the Happening," along with Oldenburg and Kaprow
- A great draftsman and master of the human figure; created great drawings starting in 1975
- Did sculptural versions *Venus de Milo* (Magritte) and heads of wife Nancy (Giacometti)

NOTABLE WORKS:

- *The Smiling Workman*, Performance, 1959
- **SFT: *The Arch***, Bronze, 1983; two neo-classical columns with an arch of three shovels with green patina

Dine

(continued)

- **SFT: *A Black Center*,** Oil on canvas, 1986; a black sculptural heart on a multicolored ground emoting a surrealistic effect with nuanced x-ray-like imagery
- **SFT: *Coyote Poem 1st Version (diptych)*,** Charcoal and acrylic on plywood and Enamel on bronze, 2007; Double heart diptych with a charcoal/acrylic heart one side and enamel/bronze heart other side; first Dine work of a painting with bronze
- **SFT: *Feet and Hands, Paint*,** Painted bronze, 2018; a double Venus with iconic multi-colored figures, 7' × 3' wide; a majestic presence

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MEL

Ramos

(1935–2018)
American

- Painter; part of the California Pop mainstream; developed satirical images of *Playboy* and calendar nudes
- Posed his subjects with common objects like food; often used novelty composition tactics like views through a keyhole
- The voyeuristic nature of his work was made explicit in his *Peek-A-Boo* series in 1962
- Recognized early in the 60s and included in more than 120 shows with other classic Pop artists

NOTABLE WORKS:

- *Miss Grapefruit Festival*, Oil on canvas, 1964, Museum of Modern Art, San Francisco, United States
- *Tobacco Rose*, Screen-print, 1965, Museum of Modern Art, New York, United States
- *Woman and Dog*, Graphite on paper, 1968, County Museum of Art, Los Angeles, United States

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ROBERT

Zakanitch

(1935–)
American

- Painter; jointly organized the Pattern and Decoration artists group in 1976 with Miriam Shapiro
- Style evolved from Color Field Abstraction; did decorative imagery with floral motifs, lavender and plum palate of great lushness
- Work invited comparison with wallpaper designs
- Did huge trellis paintings with underlying lattice pattern which made the walls into grandiose statements
  - These works show mastery of scale, rhythm, and gesture; influenced in part by Abstract Expressionism
- Works included in multiple Whitney Biennials and exhibitions at the Metropolitan Museum, Museum of Modern Art, New York and many other museums and collections

Zakanitch

(continued)

OTABLE WORKS:

- *Bungalow*, Acrylic on canvas, 1979, Albright-Knox Art Gallery, Buffalo, United States
- *Towards Humming*, Acrylic on canvas, 1979, Whitney Museum, New York, United States
- *Cream Puff*, Oil and graphite on canvas, 1988, Sheldon Museum of Art, Lincoln, United States

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LUCAS
Samaras

(1936–)
American, born in Greece

- Sculptor/Photographer/Painter/Experimental Artist; makes objects varied in scale, medium and approach
- Participated in “happenings” with Oldenburg and Kaprow; part of the New Jersey School
- Combines concepts of Surrealist fantasy and Pop Art iconography
- Developed original style in the 1960s using mixed media: pins, nails, diverse objects
- Created notoriety with self-shot Polaroids of most intimate parts of his body
- Used boxes and other receptacles derivative of Joseph Cornell but with different emphasis

NOTABLE WORKS:

- *Untitled (Swirl)*, Liquid aluminum on wood, 1961, Metropolitan Museum of Art, New York, United States
- *Mirrored Cell*, Mirror over wood, drawn 1969, constructed 1988, National Gallery of Art, Washington, D.C., United States
- *Phototransformation, October 25, 1973*, Instant color photograph, 1973, Institute of Art, Chicago, United States

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FRANK
Stella

(1936–)
American

- Painter/Printmaker; one of the most creative geniuses of the twentieth century, peerless in his invention and productivity
- The most inventive and influential artist of the post–Painterly Abstraction school
- Emphasized the idea of painting as a physical object rather than a metaphor
- Eliminated illusionistic space with first series of flat black paintings shown at MOMA in 1960
- Moved toward three-dimensional painted reliefs in the 1970s, bold in color and dynamic in structure
- Created unique *Polish Villages* series with multiple materials and canvasses on cardboard
- Made huge cones, pillars, and circuits in bizarre shapes and strong arrangements in the 1980s

Stella

(continued)

- Did the remarkable *Moby Dick* series containing great sense of movement in the 1990s
- 2000s onward his sculpture has come off the wall and become fully three-dimensional on the floor
- His work has evolved into six different styles with such depth that each could be called a career
- He has had a great impact on colleagues and younger artists of the second half of the twentieth century

NOTABLE WORKS:

- *The Marriage of Reason and Squalor, II*, Enamel on canvas, 1959, Museum of Modern Art, New York, United States
- *Michapol I*, Mixed media on canvas, 1971, LA Museum of Contemporary Art, Los Angeles, United States
- **POF: *Mogielnica III***, Acrylic on canvas, 1972; a sculptural painting of an important *Polish Village* series, geometric construction of paint on canvas and various fabrics over cardboard
- **SFT: *Mab (D-21, maquette)***, Painted aluminum, 1992; colorful Baroque sculptural-painting abstraction formed by 11 painted aluminum plate sections fitting together seamlessly and painted 360 degrees

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RED

Grooms

(1937–)
American

- Multimedia Artist; known for colorful Pop Art construction and frenetic scenes of urban life
- Studied at the Chicago Art Institute in the 1950s; moved to New York City in 1956
- Clever satirist noted for elements of caricature on an environmental scale
- Creates scenes in a spirit of wild fantasy and broad slapstick humor
- Widely exhibited in galleries in the United States, Europe, and Japan; included in 39 museum collections

NOTABLE WORKS:

- *City of Chicago*, Five sculptural elements: plywood and beaverboard, acrylic paint, motors, and speakers, with audio, 1967, Institute of Art, Chicago, United States
- *Rat from No Gas*, Lithograph, 1971, Museum of Modern Art, New York, United States
- *The Bicyclist*, Assorted wood and corrugated cardboard, 1975–76, Academy of Fine Arts, Philadelphia, United States

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ROBERT
Mangold
(1937–)
American

- Painter; created quiet and restrained work that is considered a reaction to Abstract Expressionism
- Created hard surfaces, industrially finished and eccentrically shaped canvases; influenced by Ad Reinhardt
- Brought warmth to the pervasive cool of Minimalism
- Had his first major show in 1965 at the Jewish Museum; first solo exhibition at the Guggenheim, New York, in 1971; exhibited in the Whitney Biennial in 1979, 1983, 1985, and 2004

NOTABLE WORKS:

- *Sketch for Stairway Wall*, Gouache and graphite on white board, 1964, Art Institute of Chicago, United States
- *Four Triangles within a Square*, Acrylic and pencil on canvas, 1974, Museum of Art, Dallas, United States
- *Untitled*, Acrylic and graphite on paper, 1995, Whitney Museum, New York, United States

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LARRY
Poons
(1937–)
American, born in Japan

- Painter; associated with Op Art, Hard Edge, Color Field, and Lyrical Abstraction; prominent in the 1960s
- Known for heavily textured canvases of densely arranged long vertical strokes in rich colors; first exhibited at Leo Castelli Gallery in New York
- Started with brightly colored circles and ovals with a sense of optical movement; became an artist after seeing Barnett Newman's work in 1959
- Continues to make work with fields of pulsating color; has evolved through many styles
- Collaborated with and admired by Frank Stella; both plotted points on a grid
- Major part of a survey of Op Art at MOMA in 1965; the MFA in Boston hosted his mid-career survey in 1981
- Had a lull in his career in the 1980s as New Imagery came into fashion
- Works in the 1990s were created on a full roll of canvas and cropped into smaller works after the fact
- Half-forgotten, he had a re-birth in 2010s with exquisite, large serial abstract canvasses with Neo-Impressionist dabs of multiple colors; this new work is recognized as Monet's *Water Lilies* gone contemporary
- Has works in most American museums and collections worldwide

Poons

(continued)

- He was a feature figure with Jeff Koons, Gerhard Richter, Njideka Crosby in Nathaniel Kohn's 2018 documentary *The Price of Everything*, which debuted at Sundance Film Festival and was acquired by HBO; his prices have increased markedly

NOTABLE WORKS:

- *Orange Crush*, Acrylic on canvas, 1963, Albright-Knox Art Gallery, Buffalo, United States
- *Night on Cold Mountain*, Synthetic polymer paint and dye on canvas, 1962, Museum of Modern Art, New York, United States
- *Via Regia*, Acrylic and pencil on canvas, 1964, Hirshhorn Museum, Washington, D.C., United States
- *Untitled*, Screenprint, 1964, Tate Gallery, London, United Kingdom
- *Untitled*, Screenprint, 1967, Cleveland Museum of Art, Cleveland, United States
- *Brown Sound*, Acrylic on canvas, 1968, Philadelphia Museum of Art, Philadelphia, United States
- *Untitled*, Acrylic on canvas, 1969, LA Museum of Contemporary Art, Los Angeles, United States
- *Railroad Horse*, Acrylic on canvas, 1971, Museum of Fine Arts, Boston, United States
- *E Special*, Acrylic on canvas, 1971, Art Institute of Chicago, United States
- *Number 23*, Acrylic on canvas, 1972, Metropolitan Museum, New York, United States

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FRITZ
Scholder

(1937–2005)
American

- Painter; his most influential works were postmodern in sensibility and Pop Art in execution
- Scholder was of American and Luiseño ancestry; work deconstructed myths and realities about Native Americans; rawly exposed issues like alcoholism, unemployment, and cultural clashes
- At one point in his career, he denied that he was a Native American artist or that his works were political; he once vowed to never paint a Native American
- Introduced to Pop Art by his teacher Wayne Thiebaud while studying at Sacramento State University
- Became an artist 1961 with love of color and composition; used a mix of figurative and Pop influences to create challenging and colorful images
  - Greatly influenced by Willem de Kooning and Francis Bacon

Scholder

(continued)

- Taught at the Institute of American Indian Arts in the late 1960s; began to receive steady recognition
- The Tucson Museum of Art hosted a retrospective of his work in 1981; he was inducted into the California Hall of Fame in 2009; the Denver Art Museum hosted a show in 2015 with 40 rare works from his *Indian* series

NOTABLE WORKS:

- *Life Puzzle,* Ink wash, not dated, Museum of Art, Dallas, United States
- *Indian and Contemporary Chair,* Oil on linen, 1970, Smithsonian American Art Museum, Washington, D.C., United States
- *Another Dream,* Bronze, 1983, New Mexico Museum of Art, Santa Fe, United States

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BRICE

Marden

(1938–)
American

- Painter; a profound Abstractionist, he developed a signature theme of rectangular panels of dense monochrome fields of beeswax mixed with oil
- A virtuoso in balancing color, surface, shape throughout his career
- Later work of the 1990s produced his popular linear swirl paintings
- Had his first museum show in 1975 at the Guggenheim, New York; MOMA hosted a major retrospective of his work in 2006, the exhibition later traveled to SFMOMA and the Berlin National Gallery

NOTABLE WORKS:

- *Star (For Patty Smith),* Oil and beeswax on canvas, 1972–74, Collection of Donald L. Bryant Jr. Family Trust
- *Mirabelle Addenda 3,* Ink on paper, 1979, Whitney Museum, New York, United States
- *The Propitious Garden of Plane Image, Third Version,* Oil on linen, 2000–06, Museum of Modern Art, New York, United States

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RICHARD

Serra

(1938–)
American

- Sculptor/Video Artist; a prominent Minimalist; creates works of extremely heavy sheets of metal
- Famous for huge and curved steel works; some are stories high; others, long meandering curves
- Worked in shipyards and steel mills as a young man, perfecting his skills and handling of metals
- Early on made steel pieces that balanced against or on top of one another

Serra

(continued)

- Scale progressively enlarged in the 1970s and 80s, taking the works outdoors and making them part of landscape
- Installed *Tilted Arc* in Federal Plaza, New York City, in 1981; the work was taken down in 1989 amid controversy over blocked views
- Late career work consists of paint stick drawings on handmade paper
- Important shows include: Guggenheim Bilbao, Spain, 2005; Whitney Biennial 2006; 2007 retrospective at MOMA New York and a traveling retrospective at the Metropolitan Museum, New York; SFMOMA, and Menil Collection, Texas, in 2011

NOTABLE WORKS:

- *Gutter Corner Splash: Late Shift*, Lead, 1969/1995, Museum of Modern Art, San Francisco, United States
- *One Ton Prop (House of Cards)*, Lead, 1969, Museum of Modern Art, New York, United States
- **POF: *Elevational Weight I (Gemini Ed 6/28)***, Paintstick and silica on coated paper, 2016; black image same brush surface as original

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NANCY

Graves

(1939–1995)
American

- Sculptor/Painter/Printmaker; a brilliant artist known for her focus on the natural world; known for her camels and maps of the moon
- She deviated from Minimalism and Pop Art of the 1960s; created her own style focusing on the natural world
- Work has strong ties to Calder's stabiles and sculptures of David Smith
- She created a distinctive body of aerial landscapes based on the Moon
- Became famous for two life-size camels embodying her interest in animals and museum display techniques, marrying art with natural history, being creative and humorous
- Traveled widely; was inquisitive; included a recognition of environmental concerns in her art vocabulary
- Graduated Yale MFA 1964; later studied in Paris with a Fulbright scholarship
- Opened a solo exhibition at the Whitney Museum in 1969 with three life-size mixed media camels, capturing everyone's imagination
  - Her camels were made of wood, polyurethane, wax, paint, burlap, and animal skin

Graves

(continued)

- In 1976 Peter Ludwig of the Ludwig Museum in Cologne, Germany, commissioned a wax variation of a 1969 sculpture of camel bones
- Began showing open form polychrome sculptures in 1980, including *Trace*, a very large tree whose trunk was made from ribbons of bronze and foliage of steel mesh
- Gained more recognition for colorfully painted, playful, distinctive assemblages of found objects cast in bronze, including plants, tools and more
- At the end of her life she was incorporating handblown glass into the sculptures, doing a summer at Pilchuck Glass School in Seattle, Washington

NOTABLE WORKS:

- *Camel (VII and VIII)*, Wood, steel, burlap, polyurethane, animal skin, wax, oil paint, 1968–69, National Gallery of Canada, Ottawa, Canada
- *Pleistocene Skeleton*, Steel, wax, marble dust and acrylic, 1970, Smithsonian American Museum, Washington, D.C., United States
- *Camel Walking (.057 sec.)*, Gouache on paper, 1971, Ludwig Museum, Cologne, Germany,
- **SFT: *Visage***, Encaustic, oil and glitter on canvas, 1984; colorful painting with a subtle visage in the work
- *Canoptic Legerdemain*, Brushed stainless steel, aluminum mesh, cast resin, cast paper, aluminum panels, cast epoxy, and color lithograph, 1990, National Gallery, Washington, D.C., United States
- **SFT: *Two Ears in Close Volution (XI-3–92)***, Bronze, glass, and aluminum, 1992; playful sculpture with symbols of evolution, Cambrian crab, squid, human head/face profile, and glass breasts signifying Mother Earth

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ROGER

Brown

(1941–1997)
American, active in Chicago

- Painter; a leading figure of the Chicago Imagists group; known for simply composed and vivid paintings with bold subject matter, often political and foreboding
- Used diminutive block figures in his city landscapes, generally exhibiting fright or reflective action
- Rejected the influence of Minimalism and Conceptualism prevalent in his times
- Work bears the influence of American Southern culture for Folk Art, comic strips, and handmade objects

Brown

(continued)

- Completed his BA/MFA at the Chicago Art Institute; gravitated to Surrealism (particularly) and Americans like Hopper, Wood, O'Keefe
- He said he painted things that everyone sees; paintings were direct, bold, and simple
- Traveled widely, including internationally, but primarily an American artist; in many museum collections

NOTABLE WORKS:

- *World's Tallest Disaster*, Oil and magma on canvas, 1972, Smithsonian American Art Museum, Washington, D.C., United States
- *Misty Morning*, Oil on canvas, 1975, National Gallery, Edinburgh, Scotland
- *Cloudy Night, a Picture That Can Be Hung Upside-Down*, Oil on canvas, 1978, Art Institute of Chicago, United States

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JENE
Highstein

(1942–2013)
American, active
in New York

- Sculptor; known for large abstract works; gifted with stone and wood; career began in 1962
- Worked in simplified abstract sculptural forms; exhibited with Minimalists like Donald Judd
- Did curved steel sheets and geometric pipes that morphed into large organic forms
- Works collected by many museums and worldwide public commissions

NOTABLE WORKS:

- *Thinking about Woodcarving 1–4*, Charcoal and graphite on paper, 1984, Metropolitan Museum, New York, United States
- *Eolith I*, Cast Iron, 1989, County Museum of Art, Los Angeles, United States
- **SFT: *Stone Benches***, Stone, 1992; seven granite stones with ridges and perforations forming a seating arrangement and reminiscent of a mini Stonehenge installation

AMERICAN REALISM OF THE TWENTIETH CENTURY (SECOND HALF)

ALICE
Neel

(1900–1984)
American

- Painter; a painter of people, landscapes, and still lifes in the spirit of Northern Europe
- Notable for Expressionist use of line, color, psychological acumen, and emotion
- Embraced left-wing writers, artists, trade unionists; painted their portraits in the 1930s
- Glorified subversion, sexuality, whimsical scenes of lovers and nudes
- Work virtually disappeared from galleries from 1940 to 1950 due to her illustrations for Communist Party
- Re-emerged in the 1960s; gained celebrity status in the 1970s as important American artist
- Received National Women's Caucus for Arts Award from President Carter in 1979
- Died at the height of her reputation in 1984; the Houston Museum of Fine Arts organized her retrospective in 2010

NOTABLE WORKS:

- *Pat Whalen*, Oil, ink, and newspaper on canvas, 1935, Whitney Museum, New York, United States
- *Andy Warhol*, Oil and acrylic on linen, 1970, Whitney Museum, New York, United States
- *Self Portrait*, Oil on canvas, 1980, David Zwirner Gallery, New York, United States

ANDREW
Wyeth

(1917–2009)
American

- Painter; the best-known and most popular mid-century Regional Realist painter
- One of the most famous images of the time is his work *Christina's World*
- Mature style used a subdued color palette and realistic renderings with emotionally charged subjects and people
- Paintings are always unsmiling, passive, showing his best qualities of character and mood
- Extensive coverage was given to the revelation of his 247 studies of his neighbor Helga Testorf in 1986; sensual nudes but not sexually charged, known as the Helga Paintings
  - The Helga pictures were painted from 1971 to 1985 without the knowledge of his wife
  - Leonard Andrews bought almost entire lot in 1986; Wyeth gave best *Lovers* to his wife

Wyeth

(continued)

  - Collection has been kept intact; exhibited at the National Gallery in 1987 after a nationwide tour; toured again from 2002 to 2006
- Works are in most major museums; received National Medal of Arts from President Bush in 2007

NOTABLE WORKS:

- *Winter Fields*, Tempera on composition board, 1942, Whitney Museum, New York, United States
- *Christina's World*, Tempera on panel, 1948, Museum of Modern Art, New York, United States
- *Overflow* (from the *Helga* series), Dry brush on paper, 1978, Private Collection

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LEON

Golub

(1922–2004)
American

- Painter; a moralist who stuck to his guns; largely ignored until his war, atrocity, and massacre works in the 1980s
- Astounded public with *Mercenaries* series in 1982; fixated on raw form and brutal context
- Paint process likened to sculpture with layering and scraping away; even used a meat cleaver
- Was part of postwar figurative trend before moving to Europe with artist wife Nancy Spero; the two stayed abroad from 1959–64
- Returned 1965; became imbued with Vietnam; began icons of horrors of war
- Terrorism of all forms became his specialty: government, street violence, race, gender
- Many exhibitions, including with wife, in museums, and collections worldwide

NOTABLE WORKS:

- *Gigantomachy II*, Acrylic on linen, 1966, Metropolitan Museum, New York, United States
- *Interrogation II*, Acrylic on canvas, 1981, Art Institute of Chicago, United States
- *White Squad V*, Acrylic on linen 1984, The Broad, Los Angeles, United States

PHILIP Pearlstein

(1924–)
American

- Painter; creates startling, super-realistic nudes with unsentimental emotional tone and radical cropping
- Known for ability to create extraordinary, dispassionate, realistic nudes like landscapes
- Early works show every angle, shadow, and shape; are seen with clinical clarity
- Has spent the last 50 years painting static nudes in interiors as if bodies are elements of a still life
    - Arranges models in unorthodox poses, even with parts of the body going off the canvas

NOTABLE WORKS:

- *Two Female Models in the Studio*, Oil on canvas, 1967, Museum of Modern Art, New York, United States
- *Male and Female Nudes with Red and Purple Drape*, Oil on canvas, 1968, Hirshhorn Museum, Washington, D.C., United States
- *Ruins and Landscapes: Temple of Abu Simbel*, Sugarlift, aquatint and roulette, 1979, Cleveland Museum of Art, United States

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DUANE Hanson

(1925–1996)
American

- Sculptor; master of super-realism in the ordinariness and spirit of Norman Rockwell
- Cast life-size figures directly from models in the same way super-realist painters use photos
- Figures were cast in fiberglass, painted, clothed, and accessorized to look like real people
    - Many of his early works were destroyed because he preferred to be known by his mature style
- Featured in exhibitions at the Whitney, Fort Worth Museum of Modern Art, and museums worldwide

NOTABLE WORKS:

- *Abortion*, Cast fiberglass, 1966, Museum of Ixelles, Ixelles, Belgium
- *Motorcycle Accident*, Polyester resin and fiberglass, polychromed in oil, mixed media with accessories, 1967, Private Collection
- Locations of the following works are unknown:
    - *Race Riot*, Polyester resin and fiberglass, polychromed in oil, mixed media with accessories, 1969–71
    - *Vietnam Scene*, Polyester resin and fiberglass, polychromed in oil, mixed media with accessories, 1969

NANCY
Spero

(1926–2009)
American

- Painter/Collagist/Installation Artist; an activist and feminist with 50-year career; engaged in political, social, and cultural concerns
- Attended the Chicago Art Institute, where she met future husband Leon Golub; studied in Paris for a year after graduation; moved to Chicago
  - The couple returned to Europe from 1956 to 1964, living in Italy and France; settled in New York; exhibited jointly upon returning to the United States
  - Steeped herself in European existentialism, themes of night, motherhood, eroticism, and war
- The Vietnam War and the social changes of the mid-1960s greatly affected her work; created a lot of protest art in this period
  - Did *War Series* (1966–1970) with depictions of fighter planes with phallic and military symbols
  - *Codex Artaud* series 1971 showed broken bodies with hieroglyphic monsters and writings
- Created Figurative Art that addressed the reality of physical violence
  - Famous, epically scaled piece T*orture of Women* (1976) showed violence against women as a universal condition
- Major exhibitions include: LACMA 1988, MOMA New York 1992, Kassel 1997, and a retrospective at the Centre Pompidou in 2011

NOTABLE WORKS:

- *Lovers I*, Oil on canvas, 1965, Tate Gallery, London, United Kingdom
- *A Cycle of the Universe if Finished-Artaud*, Gouache, ink, and hand printed collage on paper, 1969, Galerie Lelong, New York, United States
- *To Soar*, Hand printing on ceiling, 1991, Harold Washington R.B. Library, Chicago, United States

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ALEX
Katz

(1927–)
American

- Painter/Sculptor/Draftsman; a compelling realist associated with Pop Art; known for his bold and simple style
- Paints radically simplified figures that are flat, clean, and colorful on elegantly brushed surfaces
- His sources of inspiration were Matisse and Milton Avery
- Likes to do epically scaled work; in addition to portraits he does landscapes and fashion models
- Is an expert printmaker of high quality whose product looks virtually real

Katz
(continued)

- Has created a very attractive and recognizable style of painting; a major influence on younger artists

NOTABLE WORKS:

- *Four Children*, Oil on board, 1951, Colby College of Art, Waterville, United States
- *Ada in the Water*, Collage, 1958, Whitney Museum, New York, United States
- *Red Smile*, Oil on canvas, 1963, Whitney Museum, New York, United States
- **SFT: *Maria at Night***, Oil on linen, 1998; an atypical Katz masterpiece. The intriguing and strange Maria is shown with a deeply shadowed half face and unusually blurred right eye

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ALFRED
Leslie
(1927–)
American

- Painter/Sculptor/Filmmaker; high-energy artist of diverse talents who makes abstract and realistic works
- Sought to breathe new life into painting with figuration and landscapes reversing direction
- Gained notoriety doing Abstract Expressionist paintings with young New Yorkers Joan Mitchell, Al Held, and others from 1951 to 1961
- Shifted in 1962 to large-scale, hyper-realistic portraits in grisaille to restore picture imagery
  - Went from post–de Kooning wide stroke in Abstract Expressionist style to developing horizontal and vertical structures
- Just prior to his retrospective at the Whitney in 1966, a studio fire destroyed all his paintings and film footage
- The Boston MFA organized a major traveling retrospective in 1976 with early monochromatic landscapes

NOTABLE WORKS:

- *Untitled*, Acrylic on canvas, 1957, Detroit Institute of Art Museum, United States
- *Portrait of Monica Collier*, Carbon and lead pencils and red crayon on paper, 1966, Art Institute of Chicago, United States
- *In the Teepee at Leverett*, Oil on canvas, 1973–74, Hirshhorn Museum, Washington, D.C., United States

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NEIL
Welliver

(1929–2005)
American

- Painter; combined abstraction and realism in his landscapes
- Known for strong, large-scale works of richly painted abstractions within landscape images
- Paintings are fluid with an exceptional command of technique and devotion to subject
- In forest and swamps of Maine he sees himself like Thomas Cole (romantic landscape artist)
- Work in many museums, such as Met, MOMA, MFA Boston, Hirshhorn

NOTABLE WORKS:

- *Red Canoe,* Oil on canvas, 1967, Hirshhorn Museum, Washington, D.C., United States
- *Shadow,* Oil on canvas, 1977, Museum of Modern Art, New York, United States
- *Trout and Reflection,* Etching, hand-colored with watercolor, 1980, Museum of Fine Arts, Boston, United States

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WILLIAM H.
Bailey

(1930–)
American

- Painter; works in range of styles from abstract to Super-Realist, but best known for still lifes and nudes
    - Does remarkable still lifes of crockery softly bathed in a low, suffused, romantic light
    - The artist's motifs harmoniously balanced compositions of sinuous shapes with classic simplicity
- Influenced by Giorgio Morandi and Josef Albers; has spent four months every year in Italy since 1970
- Does remarkable female nudes from memory, set weightlessly in their imaginary rooms
- Widely exhibited throughout United States such as MOMA, New York; Dean of Yale School of Art

NOTABLE WORKS:

- *Untitled (Seated Female Nude),* Graphite on paper, 1973, Fine Arts Museums, San Francisco, United States
- *Still Life, Migianella,* Oil on canvas, 1975, Art Institute of Chicago, United States
- *Mercatale Still Life,* Oil and wax on canvas, 1981, Museum of Modern Art, New York United States

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JACK

Beal

born Walter Henry Beal Jr.
(1931–2013)
American

- Painter; worked directly from life; created still lifes, portraits, landscapes; late works were large-scale allegories
- Used art to serve as a didactic message by representing the human face and figure
- Came out of Abstract Expressionism with Alfred Leslie and Philip Pearlstein
- Handled space adroitly; works were colorful and floral, with a contemporary edge and poignant figures
- Made four history murals in 1974 for the Department of Labor, in Washington, D.C. and portrait for Washington and Lee
- Work at Art Institute of Chicago, Met, National Gallery, Whitney, Walker, SFMOMA

NOTABLE WORKS:

- *Susan at Black Lake,* Oil on canvas, 1969, Metropolitan Museum, New York, United States
- *The History of Labor in America, The Eighteenth Century: Settlement (Mural Study, U. S. Department of Labor)*, Pastel and pencil on paper, 1975, Smithsonian American Art Museum, Washington, D.C., United States
- Chicago Skyline, Pastel on black wove paper, 1979, Art Institute of Chicago, United States

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AUDREY

Flack

(1931–)
American

- Painter/Sculptor; the first artist to create a genuine hyper-realist painting in late 1960
- Used traditional composition techniques, assembles picture motifs, photographs them to make a slide, projects images on to the canvas, and paints with huge airbrush
- Worked in Abstract Expressionist style early in her career and later returned to Illusionism
- Makes still lifes, compositions of jewels, cosmetics, mirrors, and objects associated with female vanity
- Did Old Master works with skulls, calendars, and candles burning
- Revises thematic concerns, making emotional and psychological impact from detachment
- Ironic kitsch themes in her early work later influenced Julian Schnabel

NOTABLE WORKS:

- *Abstract Force: Homage to Franz Kline,* Oil on canvas, 1951, Collection Norman and Sherry Bunin, New York, United States

Flack

(continued)

- *Kennedy Motorcade*, Oil on canvas, 1964, Private Collection
- *Marilyn (Vanitas)*, Oil over acrylic on canvas, 1977, University of Arizona Art Museum, Tucson, United States

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RICHARD

Estes

(1932–)
American

- Painter; a master of Superrealism; his is the look of quintessential Photorealistic art
    - He is the Canaletto of the grotesquely urbanized post-Minimalist age of Photorealism
- Works diligently from two or three photos, combining them to create his own work
- The richness of his images reveals the importance of the photos he sourced from
- Reinforces his utter flatness with uniformly sharp focus; wields a bristle brush with swift, structured strokes

NOTABLE WORKS:

- *Bus with Reflection of the Flatiron Building*, Oil on canvas, 1966–67, Private Collection
- *Double Self-Portrait*, Oil on canvas, 1976, Museum of Modern Art, New York, United States
- *Water Taxi, Mount Desert*, Oil on canvas, 1999, Nelson-Atkins Museum of Art, Kansas City, United States

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ROBERT

Cottingham

(1935–)
American

- Painter/Printmaker; an early important Pop artist and Photorealist; went from graphics to photo landscapes to Pop
- Known for compositional strength, graphic intensity, and brilliant draftsmanship
- Uses photographs as his guide for objects such as signs, words, numbers, buildings, train tracks and typewriters, always using their appearance in American life as his focus
- Deliberately crops images to create new words or meaning

NOTABLE WORKS:

- *Tattoo*, Oil on canvas, 1971, Solomon Guggenheim Museum, New York, United States
- *Hot*, Color lithograph on white wove paper, 1973, Art Institute of Chicago, United States
- *M*, Oil on canvas, 1996, Metropolitan Museum, New York, United States

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JANET
Fish

(1938–)
American

- Painter; a master of photorealistic still lifes with light bouncing off reflective surfaces
- Reaches back to seventeenth century; exploits old precedents to expand her Modernism
- Has a taste for Pop, usually glassware, like bottles, dishes, goblets in serialized format
- Strives for glinting brilliance by painting moving light and not imitating a camera
- Highly influenced by New York School, de Kooning and Alex Katz in particular

NOTABLE WORKS:

- *8 Vinegar Bottles,* Oil on canvas, 1972–73, Museum of Art, Dallas, United States
- *Preserved Peaches,* from 1776–1976: Bicentennial Prints, Color lithograph, 1975, Art Institute of Chicago, United States
- *Raspberries and Goldfish,* Oil on linen, 1981, Metropolitan Museum, New York, United States

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CHUCK
Close

(1940–)
American

- Painter/Photographer; famous for highly detailed, massively scaled portraits
- Early portraits were of himself and friends that were simplified and dehumanized
- Started with black and white; progressed to color with one on top of the other
- He puts a grid on the photo and then on canvas; copies painting cell by cell
    - Ironically is afflicted with face blindness, which led him to his unique process
- Opened first solo show 1967; exhibited at MOMA, New York, in 1970s and the Whitney Biennial in 1979
- Became partially paralyzed after a stroke in 1988; now uses a wheelchair; paints with a brush strapped to wrist and grids made by assistants
- Received the National Medal of Arts from President Clinton in 2000; has kindred relationship with ash painter Zhang Huan

NOTABLE WORKS:

- *Big Self-Portrait,* Acrylic on canvas, 1967–68, Walker Art Center, Minneapolis, United States
- *Keith/Mezzotint,* Mezzotint, 1972, Museum of Modern Art, New York, United States
- *Self-Portrait,* Oil on canvas, 1977, Private Collection

JOHN

De Andrea

(1941–)
American

- Sculptor; linked to Photorealism; does amazing super-realistic nude figures from live models
- Began casting in plaster; pioneered processes in silicone, choosing youthful models who are firm and well muscled
  - Silicone captures minute details like skin texture and body hair; paints the figures to reveal moles, veins, and scars; often includes natural hair in his sculptures
  - He says if he could make it breathe, his day's work would be done
- Opened his first show in 1970; participated in documenta 1972 with life-size male/female nudes
- He is often connected with work of Duane Hanson, whose figures are ugly, ordinary, and shapeless, and George Segal, whose figures are ghost-like and produce feelings of alienation

NOTABLE WORKS:

- *Self-Portrait with Sculpture*, Polyvinyl, polychromed in oil, 1980, Metropolitan Museum, New York, United States
- *Untitled Bronze #1*, Oil on bronze, 1984, Chazen Museum of Art, Madison, United States
- *Dying Gaul*, Polyvinyl and polychrome with pigment, 1984, Portland Art Museum, Portland, United States

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DON

Eddy

(1944–)
American

- Painter; a pioneer and the youngest of the Photorealists; known as a Spiritual Realist
- Creates new artificialism with strong surface patterns and decorative color
- Makes part of an image serve the whole but so abstract it scarcely refers to the whole
- Uses derived photos; developed airbrushing technique using thousands of dots and three layers

NOTABLE WORKS:

- *Strictly Kosher*, Lithograph, 1980, Harvard Art Museum, Cambridge, United States
- *Dreamreader Table IV*, Acrylic on canvas, 1989–90, Metropolitan Museum, New York, United States
- *The Three Story Question (staircase)*, Graphite and white pencil on off-white wove card prepared with black and gray paint, 1990–91, Art Institute of Chicago, United States

AMERICAN ABSTRACT EXPRESSIONISM

HANS
Hofmann
(1880–1966)
American, born in Germany

- Painter/Theorist; a major link between Abstract Expressionism and prior European movements
- Had an incalculable influence on younger artists and his peers as both a teacher and a painter
- Lived and studied in Paris from 1904 to 1914 with Cubist circle; founded school in Munich 1915
- Moved to New York City in 1903 to teach; opened school of Fine Arts in 1933
- Works ranged from semi-abstract and Kandinsky-like to lyrical Romanticism to precise and geometric
  - Colors were resolved and brilliant with organized form, unlike Kandinsky
- Noted for *Provincetown* series, which evolved into his great, colorful abstract geometrical slabs
- Experimented in new processes; pioneer in dribbling and pouring paint; influenced his students Jackson Pollock and Helen Frankenthaler
- An astonishing late bloomer with first show in 1944 at 64 years old; lionized by critic Harold Rosenberg
- The Renate, Hans, and Maria Hofmann Trust, established in 1996, supports exhibitions, publications, educational activities and programs focusing on Hofmann's art

NOTABLE WORKS:

- *Blue Rhythm,* Oil on canvas, 1950, Art Institute of Chicago, United States
- *Cathedral,* Oil on canvas, 1956, Museum of Modern Art, New York, United States
- *Untitled. Renate Series,* Oil on canvas, 1965, Museo Nacional Thyssen-Bornemisza, Madrid, Spain

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ALMA WOODSEY
Thomas
(1891–1978)
African American

- Painter; known for her cobblestone-like, blocky abstract compositions of bright color; a major player in the Washington Color Field School; works are categorized as Abstract Expressionism and Color Field painting
- Worked as a schoolteacher for most of her life; came to painting after retiring in 1960
- Part of the first graduating class of Howard University's Fine Arts school in 1924
- Painted a diverse range of subjects from landscapes, domestic scenes to references to space travel and technology

Thomas

(continued)

  - Her circular paintings bear a predictive resemblance to the European Hadron collider
- The first African American woman to have a solo show at the Whitney in 1972; she was 80 years old
- Her work was prominently displayed in the White House during Barack Obama's presidency

NOTABLE WORKS:

- *Mars Dust*, Acrylic on canvas, 1972, Whitney Museum, New York, United States
- *The Eclipse*, Acrylic on canvas, 1970, Smithsonian Museum of American Art, Washington, D.C., United States
- *Resurrection*, Acrylic and graphite on canvas, 1968, The White House Collection, Washington, D.C., United States

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ADOLPH
Gottlieb

(1903–1974)
American

- Painter; known for his primitivist pictograph works made from 1941 to 1951
- A leading Abstract Expressionist; co-founded "The 10," a group of New York–based Abstract Expressionists who exhibited together until 1940
- Was instrumental in forming the Federation of American Painters and Sculptors for artists looking for new modes of expression
- Worked briefly on the Federal Art Project; created landscapes inspired by Surrealism
- Work suggested solar orbs and astral bodies hovering over violently colored background
- Often alluded to Freudian and mythological symbols; was considered a master colorist and a forerunner of Lyrical Abstraction and Color Field painting
- Best remembered for the monumental *Burst* series painted from 1957 until his death in 1974
- The Adolph and Esther Gottlieb Foundation was established in 1976 and maintains his archive

NOTABLE WORKS:

- *The Sea Chest*, Oil on canvas, 1942, Solomon Guggenheim Museum, New York, United States
- *Voyager's Return*, Oil on canvas, 1946, Museum of Modern Art, New York, United States
- *Burst*, Oil on canvas, 1973, Collection of the Adolph and Esther Gottlieb Foundation, New York, United States

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ALFRED

Jensen

(1903–1981)
American, born in Guatemala

- Painter; a mystic motivated by ideas, theorems, Cabalistic and alchemical signs, Aztec calendar
- Known for nonfigurative work of symbols; created brilliantly plotted plaids and patterns; used heavy impasto, sometimes one inch thick
- Traveled extensively in his youth as a ship's cabin boy and throughout Europe, studying art
  - Studied under Hans Hofmann in Munich in 1926
- Moved to the United States in 1934; continued to travel and experiment with different painting styles
- Later works morphed into numerology, always using the base geometric pattern; had a keen interest in mathematics

NOTABLE WORKS:

- *The Acrobatic Rectangle, Per Six,* Oil on canvas, 1967, Albright-Knox Art Gallery, Buffalo, United States
- *Ten Thousand Things,* Oil on canvas, 1972, Museum of Art, Dallas, United States
- *Magic Star I,* Oil on canvas, 1960, Museum of Modern Art, New York, United States

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MARK

Rothko

(1903–1970)
American, born in Russia

- Painter; outstanding figure of the New York School; one of the creators of Color Field painting
- Influenced by Abstract Expressionism and Surrealism in the 1930s and 40s; developed his mature, unique style around 1970
  - Painted large rectangles of colors in parallel vertical shapes in washes of different hues with softly uneven edges, creating a pulsating feeling; works are generally large
- Often reviewed shows and wrote critical essays; developed a friendship with Alfred Barr, first director at the Museum of Modern Art in New York and major promoter of modern art and artists
- Represented the United States at the 1950 Venice Biennale
- Commissioned by Houston art collectors John and Dominique de Menil, Rothko created the Rothko Chapel, a nondenominational chapel filled with many of his paintings
- Late works became very somber, possibly reflecting the state of depression or alcoholism that led to his suicide

NOTABLE WORKS:

- *Green on Blue,* Oil on canvas, 1956, University of Arizona Museum of Art, Tucson, United States
- Rothko Chapel, est. 1971, Houston, United States
- Many works in the Menil Collection, Houston, United States

WILLEM
de Kooning

(1904–1997)
American, born in Rotterdam, Netherlands

- Painter; a great example of an action painter and central figure in Abstract Expressionism
- Early friendship with Gorky drew him into circle of Abstract Expressionists; had previously been a house and sign painter
- Painted in several styles and experimented vigorously, developing a virtuosity in pant in the 1930s
  - Unlike his colleague Pollock, he retained figurative elements in his work
  - Worked laboriously on canvas, scraping and repainting many times using bright colors
- Started exhibiting in 1936; showed at the 1950 Venice Biennale; received Presidential Medal of Freedom in 1964
- Achieved notoriety with a series of paintings of women exhibited at MOMA in 1953 that dismayed critics
  - Explored deconstruction of the female form, representing his primitive side
  - The women were leering, grotesque, overpowering, and repellent at times
- 1985 contracted Alzheimer’s but continued to paint his now famous *Evacuation* paintings

NOTABLE WORKS:

- *Excavation*, Oil on canvas, 1950, Art Institute of Chicago, United States
- *Women II*, Oil on canvas, 1952, Museum of Modern Art, New York, United States
- *Women IV*, Oil, enamel and charcoal on canvas, 1952–53, Nelson-Atkins Museum of Art, Kansas City, United States
- *Montauk*, Oil on canvas, 1969, Wadsworth Athenaeum, Hartford, United States
- **SFT: *Untitled (Woman in Landscape)***, Paint on newsprint on canvas, 1970; a female figure in rich and luminous flesh tones with prominent deconstructed head and rare, piercing eyes

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ARSHILE
Gorky

(1904–1948)
American, born in Turkish Armenia

- Painter/Draftsman; painted his painful childhood memories of the Armenian genocide
- Marks the transition from Surrealism and dependence on imported styles to Abstract Expressionism
- Emigrated in 1920; was among first to recognize abstract work of Stuart Davis
- Emulated styles of Cézanne, Picasso, finally Miro before developing his own style
- Never comfortable with geometrical abstraction; preferred Cubist techniques in his abstract work

Gorky

(continued)

- Had a long, brotherly relationship with de Kooning, whom he greatly influenced in 1934
- Worked for the government via WPA starting in 1933; painted murals for Newark Airport
- Met the exiled European Surrealists in New York City in 1944; became close with Breton and Matta
- Late works became very dense between 1944 and 1948, clearly showing connection to Kandinsky
- Considered the link between early twentieth-century art and the Abstract Expressionism of the late 1940s and 1950s
- Personal life became tragic in 1946; a fire destroyed his studio and many paintings; he broke his neck in an auto accident, developed cancer, and his wife left him; he committed suicide in 1948

NOTABLE WORKS:

- *The Liver Is the Cockscomb*, Oil on canvas, 1944, Albright-Knox Art Gallery, Buffalo, United States
- *Betrothal, II*, Oil and ink on canvas, 1947, Whitney Museum, New York, United States

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CLYFFORD
Still

(1904–1980)
American

- Painter; West Coast artist of great influence; connected to New York City art scene, Abstract Expressionism, and Color Field painting
- Enjoyed a long career as artist and teacher; taught at Washington State University until 1941; later at the California Institute of Fine Arts (now SFAI)
- Became friends with Rothko in 1941; moved to the East Coast in 1944
- Painted unique large abstracts, thick impasto in jagged forms like flickering flames
- Was never modest about his works; had a reputation for being pretentious and aloof
- San Francisco's Museum of Modern Art gave him his first solo show in 1943; showed seven paintings at New York's Museum of Modern Art in 1952
- Won the medal for merit in painting in 1972 from the American Academy of Arts and Letters; joined the academy in 1978
- The Clyfford Still Museum in Denver was established in 2004; owns the artist's full estate

Still
(continued)

NOTABLE WORKS:

- *1944-N No. 2*, Oil on canvas, 1944, Museum of Modern Art, New York, United States
- Over 3,000 works at the Clyfford Still Museum, Denver, United States

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BARNETT
Newman
(1905–1970)
American

- Painter/Sculptor; works ranged from Abstract Expressionism to Color Field Abstraction, a forerunner of Minimalism
- Work was austere, much less painterly than colleagues
- Made mystical abstractions, large, smooth, empty monochromatic canvasses
- Worked in patterns of loose vertical-horizontal geometry with lines of color called "zips"
- Breakthrough picture *Onement* 1948; monochromatic dark red painting with single orange stripe down middle; the first use of his "zip"
- Late bloomer, with first show in 1950; received acclaim late 1950s from Clement Greenberg
- Had important influence on Larry Poons, Frank Stella, Brice Marden, and Robert Ryman

NOTABLE WORKS:

- *Broken Obelisk*, Steel sculpture, 1967, Rothko Chapel, Houston, United States
    - This sculpture was meant to be dedicated to the memory of Martin Luther King Jr. after his assassination in 1968. The city of Houston declined to support this plan so collectors John and Dominique De Menil bought it for their own collection and installed it outside the Rothko Chapel
- *The Moment*, Screenprint on plexiglass, 1966, Berkeley Art Museum, Berkeley, United States
- *Stations of the Cross (14-piece series)*, Oil or acrylic on canvas, 1958–66, National Gallery of Art, Washington, D.C., United States

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FRANZ
Kline
(1910–1962)
American

- Painter; second generation Abstract Expressionist; one of the most individual of the group
- Began with representational urban views but turned to abstract at end of 1940s
- His change of direction represented the influence of de Kooning
- Developed original style of black patterns on white grounds starting in the 1950s

Kline

(continued)

- His stark paintings resembled New York City skyscraper silhouettes
- Opened first one-man show in 1950; thereafter reputation grew rapidly; later influenced the Minimalists
- Died young in 1962 of rheumatic heart disease

NOTABLE WORKS:

- *Painting No. 7,* Oil on canvas, 1952, Solomon Guggenheim Museum, New York, United States
- *Four Square,* Oil on canvas, 1956, National Gallery of Art, Washington, D.C., United States
- *Probst I,* Oil on canvas, 1960, Museum of Fine Arts, Boston, United States

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WILLIAM Baziotes

(1912–1963)
American

- Painter; heavily influenced by Surrealism, Symbolism, Greek art, and sculpture
- Taught through the Federal Art Project from 1936 to 1941; worked on the WPA Easel Project from 1938 to 1940; attracted by European Surrealists
- Attained characteristic style of strange biomorphic shapes around 1950
- Work suggested animal and plant forms underwater, sometimes Miro-like
- His first solo exhibition was at Peggy Guggenheim's Art of This Century Gallery in 1944

NOTABLE WORKS:

- *Dwarf,* Oil on canvas, 1947, Museum of Modern Art, New York, United States
- *Cyclops,* Oil on canvas, 1947, The Art Institute of Chicago, United States
- *Mammoth,* Oil on canvas, 1957, Tate Gallery, London, United Kingdom
- *Dusk,* Oil on canvas, 1958, Solomon Guggenheim Museum, New York, United States

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MORRIS Louis

(1912–1962)
American

- Painter; pioneer of the shift from Abstract Expressionism to Color Field Abstraction and stain painting
- Joined WPA; worked with Mexican muralist Siqueiros in the 1930s
- Style changed in 1953 after a visit to Helen Frankenthaler's studio; she was using thinned-out paints poured on unprimed canvas; Louis adopted the technique

Louis

(continued)

- Worked in his dining room with canvas covering the whole wall and more
- Moved to Washington, D.C. in 1952; later became co-founder of the Washington Color School
- Met critic Clement Greenberg in the late 1950s; Greenberg became a champion of his work
    - It was not until 1960 that his work was appreciated and his reputation soared
- He had little time to enjoy his success as he died of lung cancer at age 49 in 1962

NOTABLE WORKS:

- *Dalet Vav,* Acrylic resin on canvas, 1958, Onnasch Collection, Görlitz, Germany
    - From the *Veil* series, 1954–59, made by pouring paint in striated patterns
- *Alpha Epsilon,* Acrylic resin on canvas, 1960, Maryland Institute College of Art, Baltimore, United States
    - From *Unfurled* series, 1960–61, of diagonal stripes bunched in bands of colors on empty canvas

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JACKSON
Pollock

(1912–1956)
American

- Painter; arguably the most important figure of the Abstract Expressionist movement; introduced drip and splash action paintings
    - This revolutionary technique emerged in 1947, introducing a new style of painting: pouring paint from a can onto canvas on the floor instead of using brushes and adding sand
    - New York critic Clement Greenberg hailed his scribbled, calligraphic style
- Studied with Thomas Hart Benton in New York; influenced by Muralists and Indian sand drawings
- Success was long in coming with first big show in 1942 at the McMillan Gallery in New York
    - Met and worked with artist Lee Krasner, whose work was also shown; the two married in 1945
- Struggled through alcoholism and depression; died in tragic accident in 1956 at the top of his career
    - By 1960 was regarded as one of the most important artists of the century
- The Pollock-Krasner Foundation was established in 1985 and functions as the official estate for both artists

Pollock

(continued)

NOTABLE WORKS:

- *Mural*, Oil on canvas, 1943, University of Iowa Museum of Art, Des Moines, United States
- *Untitled*, Oil on canvas, 1948, Centre Pompidou, Paris, France
- *Autumn Rhythm*, Enamel on canvas, 1940, Metropolitan Museum, New York, United States

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CONRAD

Marca-Relli

(1913–2000)
American

- Painter/Collagist; part of the early New York School of Abstract Expressionism with Pollock, de Kooning, Kline
- Active in Greenwich Village avant-garde late 40s and early 50s
- Did cityscapes, still lifes, circus themes, and architectural motifs similar to Giorgio de Chirico
- Created monumental collages combining oil paintings and other materials; used mostly neutral tones; exposed swaths of raw linen with occasional splashes of intense color
- The Whitney Museum presented his retrospective in 1967–68; well represented in museums throughout the United States but not internationally

NOTABLE WORKS:

- *Seated Figure*, Oil and canvas on linen, 1952–53, Art Institute of Chicago, United States
  - This work won the Mr. and Mrs. Frank G. Logan Art Institute Medal in 1954
- *Junction*, Oil and canvas on canvas, 1958, Whitney Museum, New York, United States
- *Figure Form*, Canvas collage, 1958, Solomon Guggenheim Museum, New York, United States

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AD

Reinhardt

(1913–1967)
American

- Painter/Writer/Critic/Educator; one of the most brilliant minds of Abstract Expressionist period, with a style of post-Mondrian geometry
- A member of the New York School of painters; broke with the Abstract Expressionist movement in favor of less expressive geometric abstraction; later hailed as a prophet of Minimalism
- Painted rectangular shapes with smaller, fainter blocks in the background in monochromatic colors
- Wrote “Twelve Rules for a New Academy” in 1953, in the interest of keeping abstraction “pure”
- Achieved success in the mid 50s; ranked by *Fortune* magazine as one of the 12 most important artists in the art market in 1955
- Had triumphant retrospective at the Jewish Museum New York City in 1966 one year before his death

Reinhardt

(continued)

NOTABLE WORKS:

- *Abstract Blue*, Oil on canvas, 1952, Carnegie Art Institute, Pittsburgh, United States
- *Abstract Painting, Red*, Oil on canvas, 1952, Museum of Modern Art, New York, United States

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ROBERT

Motherwell

(1915–1991)
American

- Painter/Printmaker/Collagist/Writer; perhaps the best and most extensively educated of all the New York School painters; was well versed in literature, philosophy, and the European modernist traditions
  - Studied aesthetics at Harvard and Stanford; became a painter in 1941
  - His skill as a public speaker and writer made him the unofficial spokesperson for Abstract Expressionism
- Paintings often had a suggestion of figuration in the large amorphous shapes and bold austere colors
- Painted more than 100 pictures in his *Elegy to the Spanish Republic* series, all very Hard Edge, and philosophical black shapes on a white ground
- Taught at Hunter College and Black Mountain College in the 1950s; Cy Twombly, Robert Rauschenberg, and Kenneth Noland were some of his students
- In the late 1960s style changed more toward Color Field Abstraction
- Married to fellow artist Helen Frankenthaler from 1958 to 1971

NOTABLE WORKS:

- The Art Institute of Chicago owns over 450 of his works
- The Museum of Modern Art in New York owns over 150 of his works
- *Elegy to the Spanish Republic #132*, Acrylic on canvas, 1975–85, Tate Gallery, London, United Kingdom

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JULES

Olitski

(1922–2007)
American, born in Russia

- Painter; advanced the Color Field movement, creating large and assertive paintings in sensuous colors
- Experimented with spray guns to apply color in thin transparent veils in his early work; later returned to the brush and explored irregular round forms arranged off center and cropped for an organic effect
- Studied in Paris after WWII at Ossip Zadkine School; was given first one-man show there 1951

Olitski

(continued)

- Style evolved throughout his long career; works of 70s were thick with impasto; late works from 2001 are intensely colored orbs
- Represented the United States at the Venice Biennale in 1966; the first living artist to have a solo show at the Metropolitan Museum in New York

NOTABLE WORKS:

- *Cleopatra Flesh*, Synthetic polymer paint on canvas, 1962, Museum of Modern Art, New York, United States
- *(Twice) Disarmed*, Acrylic on canvas, 1968, Metropolitan Museum, New York, United States
- *Patutsky Embraced: Yellow*, Acrylic on canvas, 2005, Museum of Fine Arts, Houston, United States

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THEODOROS Stamos

(1922–1997)
American

- Painter; known for his large-scale gestural abstractions; the youngest of the Irascible group of New York City Abstract Expressionists
- Received a scholarship at 13 years old to New York's American Artists' School, where he studied sculpture
- Dropped out of school at 17; worked many odd jobs; focused on painting
- Worked with Pollock, de Kooning, Rothko; first show 1943 with Betty Parsons
- Influenced by Paul Klee, Milton Avery, and especially the abstractions of Dove
- Paintings combined muted, earth-toned colors with biomorphic imagery in subtle geometry
- Explored the use of layers of thin pigment; worked to create depth in broad color areas
- Exhibited at the Whitney Museum from 1945 to 1951, Carnegie and Art Institute of Chicago in 1947, and MOMA, New York, in 1948

NOTABLE WORKS:

- *The Fallen Fig*, Oil on composition board, 1949, Museum of Modern Art, New York, United States
- *Fountain*, Gouache and watercolor on paper, 1949, The Phillips Collection, Washington, D.C., United States
- *Classic Boundaries IV*, Oil on canvas, 1961, Crystal Bridges Museum, Bentonville, United States

PAUL
Jenkins

(1923–2012)
American, active in New York and Paris

- Painter; an early Abstract Expressionist known for his work in oil and enamel as well as watercolor
- Born and raised in Kansas City; exposed at an early age to the collection at the William Rockhill Nelson Art Gallery, now the Nelson-Atkins Museum
- Served in the United States Navy Air Corps in WWII; studied afterward at the Art Students League of New York under the GI Bill, where he met and collaborated with Pollock, Krasner, and Newman
- Traveled to Europe in 1953; went to Italy, Spain; eventually settled in Paris, where he opened his first solo exhibition in 1954
- Debuted in America with a solo at Zoe Dussane Gallery in Seattle in 1954 and another at Martha Jackson Gallery in 1956
  - Major purchases from this show include *Divining Rod*, acquired by the Whitney Museum, and *Osage*, acquired by Peggy Guggenheim
- Invited to work in Japan by Jiro Yoshihara, leader of the Gutai Group in 1958; Jenkins and his then-wife, Alice Baber, became artists in residence at the group's museum space in Osaka in 1964
- Began to move away from oil paint and toward acrylic in the late 1950s and early 1960s; studied the writings of Goethe and Kant; was especially influenced by Goethe's color theories
  - Used an ivory knife to direct the paints on primed canvas in a technique similar to staining; the film *The Ivory Knife*, produced by Martha Jackson Gallery, won the Golden Lion award at the 1966 Venice Film Festival
- Jenkins's works from the 1960s were shown worldwide at major galleries in New York and Europe
- Moved toward sculpture in the late 1960s; created Murano glass works with Egidio Costantini in 1968
- Began working in watercolor and acrylic in the 1980s
- Invited by politician Abba Eden to travel to Israel in 1990
- Jenkins donated around 5,000 pieces from his personal archive to the Smithsonian Institute from 2007 to 2009
- Exhibited 50 works at the Crocker Art Museum in Sacramento, California, in 2010; the exhibition was titled T*he Color of Light*
- Jenkins died in Manhattan in 2012 at 89 after a prodigious career

NOTABLE WORKS:

- *Osage*, Oil on canvas, 1956, New Orleans Museum of Art, New Orleans, United States

Jenkins

(continued)

- **SFT: *Phenomena Color Explosion***, Watercolor on paper, 1980; a densely colored yellow, red, blue watercolor in Jenkins's traditional controlled, abstract style
- *At the Stroke of Twelve*, Lithograph, 1999, Cleveland Museum of Art, Cleveland, United States

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JOAN
Mitchell

(1925–1992)
American

- Painter/Printmaker; an exceptional part of the New York School of Abstract Expressionists in the 1950s, she referred to herself as "the last abstract expressionist"
- Studied at the Art Institute of Chicago; traveled to Europe in 1948, greatly influencing her future work
- Work reveals her many struggles and triumphs; highly expressive and emotional
- Known for lyrical work with gestural and violent strokes in voluptuous colors, splatters, drips
- Many are expensive paintings on two panels; landscape was her primary influence
- Mature style became increasingly organized within large, simplified structural forms
- Settled in Paris in 1959, moving to Monet's house in Giverny with Jean Paul Riopelle
- Died Giverny in 1992; finally received well-deserved worldwide recognition after her death
- The Joan Mitchell foundation was established in 1993 to sustain her legacy and support the work of other artists through grants, residencies, and related initiatives

NOTABLE WORKS:

- *Lucky Seven*, Oil on canvas, 1962, Museu Coleção Berardo, Lisbon, Portugal
- *Cercando un Ago*, Oil on canvas, 1959, Hirshhorn, Washington, D.C., United States
- *Blueberry*, Oil on canvas, 1969, Private Collection
    - Set an auction record for the artist in 2008 selling for $16.6 million
- **SFT: *Before Again V***, Oil on canvas, 1985; a major evanescent abstract work of exceptional quality and color palate

HELEN
Frankenthaler

(1928–2011)
American

- Painter/Printmaker, known for her technique of staining unprimed canvas; made major contributions to American Abstract Expressionist painting over a career spanning six decades
- Evolved distinct style in 1950s under influence of Gorky, Pollock, Hans Hofmann; was taught by Tamayo at the beginning of her school career
- Pioneered using thin paint called "washes" applied to unprimed canvas
  - She was the first after Pollock to see the implications of color staining raw canvas to integrate color and ground with no sense of texture
- Explored new methods of color combinations, suggestive of landscape but abstract
- Noted for small areas of abstract colors within large expanse of naked canvas
- Gained early prominence with rave reviews from noted critic Clement Greenberg
- Influenced Morris Lewis and Kenneth Noland; her work shifted the direction of Abstract Expressionism
- She and Robert Motherwell were married from 1958 to 1971
- Had several retrospectives in her lifetime; a major exhibition at the Museum of Modern Art in New York in 1989; awarded National Medal of Arts in 2001
- The Helen Frankenthaler Foundation was established by the artist in her lifetime and became active upon the closing of her estate; the foundation is dedicated to promoting greater public interest in and understanding of the visual arts

NOTABLE WORKS:

- *Mountains and Sea*, Oil and charcoal on canvas, 1952, National Gallery of Art, Washington, D.C., United States
  - This early work, completed when Frankenthaler was just 24, stunned the art world
- **SFT: *Waxing and Waning***, Acrylic on canvas, 1985; a sky-scape with delicate staining and primary velvet background at the height of her staining technique
- *Madame Butterfly*, Woodcut, 2000, Helen Frankenthaler Foundation, New York, United States
  - An incredibly complex work, involving 106 colors, 46 woodblocks, and measuring 6 feet in length

OP ART AND MOTION

VICTOR Vasarely

born Vasarhelyi Gyozo
(1906–1997)
French, born in Hungary

- Painter/Sculptor; the most influential master in the realm of Op Art
- Developed style of Geometric Abstract Art using various materials with minimal forms and color
- Left Hungary in 1930; settled in Paris, working as a graphic design artist
- Studied Mondrian, Kandinsky, and the entire history of color theory, perception, and illusion
- Developed various geometric works from 1947 onward; published his treatise, the *Yellow Manifesto*, in 1955, exploring Kinetic Art
- Two Vasarely museums exist in Hungary, established in 1976 and 1987; they collectively hold over 400 of his works

NOTABLE WORKS:

- *Sophia*, Wall mural, 1954, University of Caracas, Caracas, Venezuela
- *Vega-Nor*, Acrylic on canvas, 1969, Albright-Knox Art Gallery, Buffalo, United States
- *Kettes*, Hand-painted acrylic on wood, 1984, Park West Gallery Collection, Southfield, United States

GEORGE Rickey

(1907–2002)
American

- Sculptor; a master of kinetic sculptures; created systems of motion
- One of the most interesting and important Minimalists to emerge post-1950
- Known for creating long, tapering strips of stainless steel delicately balanced to move in the slightest breeze in a stately motion; also created a vast compilation of smaller, toy-like works
- Influenced by Klee, Brancusi's *Endless Column*, and Calder but in a different direction
- Met David Smith 1954, who taught him welding; his surface grindings resemble Smith's
- First shown in 1950; exhibited in Europe in the 50s, Guggenheim, New York, in 1967, documenta and Venice Biennale in 1968
- Opened first retrospective in 1971 at UCLA; later traveled to SFMOMA; included in the Whitney Biennial in 1983
- Received major commissions worldwide; in countless collections and museums

Rickey

(continued)

NOTABLE WORKS:

- *Flag Waving Machine - Table Model no. 2,* Painted steel, brass, and polychrome enamel, 1954, Smithsonian Museum of American Art, Washington, D.C., United States
- *Two Lines – Temporal I,* Stainless steel, 1964, Museum of Modern Art, New York, United States
- **SFT: *Two Lines Leaning Variation X***, Stainless steel, 1976; classic two blade kinetic sculpture that moves with the wind

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NICOLAS

Schöffer

(1912–1992)
French, born
in Hungary

- Cybernetic Artist; can be considered the father of cybernetics in art, where feedback involved in the work takes precedence over traditional aesthetic and material concerns
- Lived in Paris from 1936 to 1992, making paintings, kinetic sculpture, film, TV content, and music
- The principle inheritor of space, light, and motion tradition of Moholy-Nagy's Constructivism
- Turned to abstract geometric constructions in metal in the tradition of Mondrian

NOTABLE WORKS:

- *Petite Boîte à Effets (Little Box of Effects),* Wood, stainless steel structure, program, motors. color reflectors, 1963, Nicolas Schöffer Museum, Kalocsa, Hungary
- *Microtemps 11,* Steel, duraluminum, plexiglass, and motor, in illuminated wood stage, 1965, Museum of Modern Art, New York, United States

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POL

Bury

(1922–2005)
French, born
in Belgium

- Sculptor; began his career as a Surrealist painter with the COBRA group
- One of the most varied, prolific, subtle sculptors of the time; used highly finished materials
- Encountered Calder and ditched his brush for electric motor and motion art, balls, and cubes
- Created a monumental fountain for the Guggenheim, New York, in 1980; active exhibition record and works collected worldwide

NOTABLE WORKS:

- *Circle and Ten Triangles,* Woodcut, 1976, Museum of Modern Art, New York, United States
- *18 Demi Spheres Sur un Plateau (18 Half Spheres on a Plateau),* Brass, magnetics, and electric motor, no date, Guggenheim, New York, United States
- *L'Octogone,* Marble and steel, 1990, 343 Sansome Street, San Francisco, United States

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CARLOS

Cruz-Diez

(1923–)
Venezuelan

- Kinetic Artist/Painter; the best exponent of South American Kinetic and Op Art movements; relatively unknown in the United States until recently
- Created sensational and challenging artworks; a pioneer in color theory and color perception
- Has lived and worked in Paris since 1960; his foundation was established in Houston in 2005
- The MFA in Houston has hosted many large shows and has a great collection of his works
- Traveling exhibition 2007 had viewers bumping into one another due to the color shifts

NOTABLE WORKS:

- *Physichromie n°497*, Cardboard, acrylic, plywood, PVC, 1970, Museum of Modern Art, Paris, France
- *Cromosaturación*, Painted drywall, fluorescent lights, and colored plastic, 1965, refabricated 2010, Museum of Contemporary Art, Los Angeles
- *Transchromie Environment*, Plexiglass, 2010, Museum of Fine Arts, Houston, United States

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JESÚS RAFAEL

Soto

(1923–2005)
Venezuelan

- Sculptor/Painter; created penetrable, interactive sculptures of arrays of thin, dangling tubes to walk through; his art is inseparable from the viewer, who creates the illusion by observation
- From 1970 to 1980 his work appeared at MOMA and Guggenheim, New York, and the Centre Pompidou, Paris
- The Jesús Soto Museum opened in 1973 with a body of his work in Ciudad Bolivar, Venezuela

NOTABLE WORKS:

- *Pre-Penetrable*, Painted Iron, 1957, Museum of Modern Art, New York, United States
- *Circle with Red and Black*, Painted wood, nylon cord, and metal rods, 1969, Solomon Guggenheim Museum, New York, United States
- *Houston Penetrable*, Lacquered aluminum structure, PVC tubes, and water-based silkscreen ink, 2004–14, Museum of Fine Arts, Houston, United States

YAACOV

Agam

born Yaacov Gipstein
(1928–)
Israeli

- Painter/Sculptor; one of the leading pioneers of Kinetic Art; known for a type of lenticular printing called the agamograph and its radical image
- Creates abstract form of optical painting where illusions are created by the movement of the viewer
- Trained in Jerusalem and Switzerland; influenced by Max Bill; settled in Paris 1951
- Included in *Le Movement* exhibition 1955 Paris with Calder, Tinguely, Pol Bury, Soto, and Cruz-Diez
- Retrospective Musée d'Art Moderne, 1972; many awards; in museums and collections worldwide

NOTABLE WORKS:

- *Double Metamorphosis, II,* Oil on corrugated aluminum, 1964, Museum of Modern Art, New York, United States
- *Agam Fountain,* Concrete, steel and glass, 1977, La Defense, Paris, France
- **SFT: *Untitled Kinetic*,** Watercolor on paper, 1979, 7/99; a dense, multicolored kinetic geometry grid with movement
- *Fire and Water Fountain,* Concrete, steel and glass, 1986, Dizengoff Square, Tel Aviv, Israel

BRIDGET

Riley

(1931–)
English

- Painter; among the most effective and precise Op artists concerned with visual illusion
- Employs largely black, white, and gray shapes at various angles, making the picture plane weave and billow before your eyes
  - Uses variation of tone, which Vasarelli rejects, to accentuate the illusion
- Originally an art teacher, worked as an illustrator until 1964
- Represented the United Kingdom at the 1968 Venice Biennale; became the first woman to be awarded the International Prize for painting
- Following a major retrospective 1970s, Riley began traveling extensively
- Traveled to Egypt in 1980; colorful hieroglyphics inspired a new exploration of color

NOTABLE WORKS:

- *Drift No. 2,* Acrylic on canvas, 1966, Albright-Knox Art Gallery, Buffalo, United States
- *Shadow Play,* Oil on canvas, 1990, Fitzwilliam Museum, Cambridge, United Kingdom
- *Nataraja,* Oil on canvas, 1993, Tate Gallery, London, United Kingdom

EUROPEANS POST-WWII

LUCIO
Fontana

(1899–1968)
Italian, born in Argentina

- Painter/Sculptor/Conceptual Artist; leader in Concrete Art and founder of Spatialist movement in Milan 1947
- Famous for his slit and perforated Spatialist canvases of the 1950s and 1960s
- Beginning 1949 simply perforated or split the canvas, in effect destroying picture plane
- The only European who came close to pre-Minimalism emerging in United States in the 1970s
- I consider him part of the first generation of artists experimenting with the destruction of the canvas
- The Lucio Fontana Foundation was incorporated in 1984 to catalog and protect the artist's legacy
- Pirelli Hangar Bicocca exhibited his works in neon, exploring installation and light effects in 2017 and 2018

NOTABLE WORKS:

- *Black Figures*, Painted clay, 1931, Lucio Fontana Foundation, Milan, Italy
- *Spatial Concept: Expectations*, Slashed canvas and gauze, 1960, Museum of Modern Art, New York, United States
- *Luce Spaziale (Neon Structure)*, Neon, 1951, Lucio Fontana Foundation, Milan, Italy

JEAN
Dubuffet

(1901–1985)
French

- Painter/Sculptor; post-WWII artist who exercised great influence on his European and American contemporaries
- Tends to depreciate traditional materials and methods
- Master of materials, an experimenter; created notable work called *Texturologies*
  - Used sand, plaster, and scribbled and scratched his canvases, giving the appearance of Graffiti on old walls
- Trained as artist but worked as wine merchant until 1944; earliest painting 1943
- From 1950 life is unlimited success; opened major retrospective in 1966 at the Tate; later traveled to the Stedelijk, Amsterdam, and Guggenheim Museum, New York

NOTABLE WORKS:

- *Door with Couch Grass*, Oil on canvas, 1957, Solomon Guggenheim Museum, New York, United States
- *Site Inhabited by Objects*, Acrylic on canvas, 1965, Tate Gallery, London, United Kingdom

Dubuffet

(continued)

- *Monument to the Phantom*, Painted fiberglass and steel, 1983, Discovery Green, Houston, United States
- *Monument with Standing Beast*, Fiberglass, 1984, James R. Thompson Center, Chicago, United States

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ALBERTO

Giacometti

(1901–1966)
Swiss

- Sculptor/Painter; one of the outstanding sculptors of the century; part of the existentialism movement
- Developed works with a highly attenuated manner; often explored tragedy and loss
- Influenced by frescoes of Giotto in Padua; went to Paris in 1922 to study under Bourdelle
- Attached himself to Surrealists from 1930 to 1935; was a relentless experimenter
- Struggled for years with small figures that seemed to disappear; finally, between 1945 and 1947 they became longer, taller, and thinner, evolving into his characteristic style
- Friend of Jean-Paul Sartre, whose reviews gave him wide influence
- Defended figuration when abstract work was prevalent
- Won the grand prize for sculpture at the 1962 Venice Biennale

NOTABLE WORKS:

- *Spoon Woman*, Bronze, 1927, Solomon Guggenheim Museum, New York, United States
- *Hands Holding the Void (Invisible Object)*, Bronze, 1934, Museum of Modern Art, New York, United States
- *Man Pointing*, Bronze, 1947, Museum of Modern Art, New York, United States
- *Chariot*, Painted bronze on wood base, 1950, Museum of Modern Art, New York, United States
- *Monumental Head*, Bronze, 1960, Hirshhorn Museum, Washington, D.C., United States

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MAX

Bill

(1908–1994)
Swiss

- Sculptor/Painter/Designer/Scholar; leader in Concrete Art; coined the term to refer to non-objective art and reductive work
- A pre-Minimalist along with Fontana; noted for his ribbon-like sculptures and geometric work
- Many of his shapes were spirals that turn back upon itself with no beginning and no end
- Also worked as industrial/graphic designer producing housewares and exhibition materials for other artists

Bill

(continued)

NOTABLE WORKS:

- *Endless Ribbon from a Ring I*, 1947–49, Hirshhorn Museum, Washington, D.C., United States
- *Family of Five Half Spheres*, Concrete, 1966, University Karlsruhe, Karlsruhe, Germany
- *Pavilion Sculpture*, Stone, 1983, Bahnhofstrasse, Zurich, Switzerland

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GIACOMO

Manzù

(1908–1991)
Italian

- Sculptor; a leader in his field for over seven decades; made sculpture something of a national institution
- Did large public works, portrait busts, female nudes as well as sets and costumes for Igor Stravinsky
- Work often mixed religious, allegorical, and sexual imagery
- Exhibited series of busts in the Milan Triennial in 1933; gained national popularity
- Did series of bronze bas-reliefs on the death of Jesus Christ in 1939; exhibited in Rome in 1942; criticized by the government and the church
- Although he was an atheist, he was a personal friend of Pope John XXIII and had important liturgical commissions for the Vatican
- The Manzù Museum was founded in 1969 in Ardea, near Rome, thanks in part to funds from 14 countries

NOTABLE WORKS:

- *Young Girl on a Chair*, Bronze, 1955, Hirshhorn Museum, Washington, D.C., United States
- *Door of Death (two panels)*, Bronze, 1961–64, St. Peter's Basilica, Vatican City, Italy
- *The Cardinal*, Bronze, 1965, Salzburg Cathedral, Salzburg, Austria
- *The Immigrant* and *Italia*, Bronze, 1965, Palazzo d'Italia, Rockefeller Center, New York, United States
- *Monument to the Partisan*, Bronze, 1977, Piazza Giacomo Matteotti, Bergamo, Italy
- *Mother and Child*, Bronze, 1989, United Nations Headquarters, New York, United States

Balthus

born Count Balthasar Klossowski de Rola
(1908–2001)
French

- Infant prodigy born in Paris to aristocratic Polish parents; encouraged by Bonnard and Derain
- Did a remarkable series of illustrations at age 11 of adventures with a stray cat
    - Cats have been one of his passions throughout his life; are included in most of his works
- His distinctive and poignantly erotic work made him something of a cult figure
    - Obsessed with theme of adolescent girls awakening to sexual conscious
- Traveled to Arezzo and copied frescoes of Piero della Francesca, an enormous influence
- Went to Paris 1924; made a living doing theatrical presentations
- Became mature artist in 1930s with first major painting, *The Street*, 1933
- Moved to Switzerland fleeing the Nazis in 1941 along with many other Jewish people; returned to Paris after the war
- Became director of the French Academy in Rome in 1961; moved back to Switzerland in 1971 with his second wife, Setsuko Ideta

NOTABLE WORKS:

- *Portrait of His Majesty, the King of Cats,* Oil on canvas, 1935, Private Collection
- *The Golden Days,* Oil on canvas, 1944–46, Hirshhorn Museum, Washington, D.C., United States
- *Nude with Cat,* Oil on canvas, 1949, National Gallery of Victoria, Melbourne, Australia

Wols

born Alfred Otto Wolfgang Schultze
(1913–1951)
German,
active in France

- Painter/Photographer; regarded as the “primitive” of Art Informel and master of Abstract Expressionism
- Left Germany for Paris in 1932; worked various odd jobs; became close with the Surrealists
- Began taking his work seriously and exhibiting photographs around 1937
- Due to his German citizenship, he was interned in the early days of WWII but escaped and lived in hiding near Marseilles; tried unsuccessfully to emigrate to the United States; lived in extreme poverty
- Returned to Paris 1945; made a name for himself after a very successful exhibition in 1947
- Focused on oil paintings after the war; built up paint in a heavy monochromatic central mass with flashes of intense color

Wols

(continued)

  - Works created the impression of magnified biological specimens
- His irregular life, poverty, and drinking undermined health and led to early death by food poisoning after leaving the hospital against doctor's orders
- His posthumous fame far outstripped his reputation during his lifetime

NOTABLE WORKS:

- *Painting*, Oil on canvas, 1946–47, Museum of Modern Art, New York, United States
- *The City*, Gouache, ink and watercolor on paper, 1950–51, Museo Thyssen-Bornemisza, Madrid, Spain
- *The Blue Phantom*, Oil on canvas, 1951, Ludwig Museum, Cologne, Germany

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NICOLAS de Staël

(1914–1955)
French, born in Russia

- Painter/Draftsman/Textile Artist; last representative of French tradition of belle peinture, which goes back to Fragonard and Boucher
- Handling sensuous quantities of paint unrivaled at the time; known for his use of thick impasto and heavily abstracted landscape paintings
- Son of a baron; emigrated to Poland 1919; went to Brussels 1932 to study Beaux Arts Academy
- Joined French Foreign Legion 1939; settled in Paris in 1943, becoming mentor of Braque
  - The war years were difficult; despite gaining acclaim for his work, he and his family struggled with extreme poverty; his companion Jeannine Guillou died of malnutrition in 1947
- Later painted in thin, pale, flat colors accentuated by a few simplified contrasting colors
- Changed subject matter from abstract to figurative toward end of career in 1953

NOTABLE WORKS:

- *La Vie Dur (Hard Life)*, Oil on canvas, 1946, Centre Pompidou, Paris, France
- *Rue Gauguet*, Oil on wood, 1949, Museum of Fine Arts, Boston, United States
- *Large Nude*, Charcoal on paper, 1953–54, Art Institute of Chicago, United States

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PIERRE

Soulages

(1919–)
French

- Painter; known for his use of black as a color and non-color; when light is reflected it has its own color
  - Was to black as Yves Klein to blue and Robert Ryman to white
- Considered the Parisian counterpart to New York Abstract Expressionists in 1950 and 60s
- Toured Paris museums before WWII; opened studio; held first exhibition salon 1947
- First living artist to exhibit at Hermitage and Tretyakov Gallery, Moscow, 2001
- Retrospective exhibited at the Centre Pompidou in Paris in 2009 and the Mexico City Museum in Mexico 2010
- Paintings have sold at auction for from $1–4 million USD; high auction record 6.9 million USD
- In 2014 François Hollande described him as the world's greatest living artist; 70-year career
- Paints every day on floor of his atelier, raking heavy black pigment on large canvases

NOTABLE WORKS:

- *Abstraction*, Aquatint, 1953, Museum of Modern Art, New York, United States
- *Composition IV*, Etching and aquatint, 1957, Fine Art Museum, San Francisco, United States
- *17 March 1960*, Oil on canvas, 1960, Art Institute of Chicago, United States

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EMILIO

Vedova

(1919–2006)
Italian,
active in Venice

- Painter; a forerunner of Arte Informal movement (a parallel to American Abstract Expressionism)
- Spent most of his life in Venice; taught at Academia di Belle Arte from the mid-1970s to mid-1980s
- Experimented with many styles; became more abstract and worked with wild patterns in the 1950s
- Loved sensuous brushstrokes and American painting; major influence on Arte Povera
- Created large installation of lights and Murano glass for the 1967 Montreal Expo
- His sculptures broke the boundaries between image and surroundings by dramatic voids
- Before his death he and his wife established a foundation in their names for the conservation of his work and legacy

Vedova

(continued)

NOTABLE WORKS:

- *Image of Time (Barrier)*, Tempera on canvas, 1951, Peggy Guggenheim Collection, Venice, Italy
- *Hostage City*, India ink, tempera, sand and enamel on paper, 1954, Peggy Guggenheim Collection, Venice, Italy
- *From Where . . .* , Mixed media on canvas, 1983–87, Foundation for Modern and Contemporary Art CRT, Turin, Italy

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JOSEPH

Beuys

(1921–1986)
German

- Sculptor/Performer/Installation Artist/Scholar; associated with happenings and Fluxus; produced few concrete works
- Acted primarily as a modern-day shaman and catalyst for social change
- Launched a new international art movement called Fluxus, which was anti-traditional
- As a German dive-bomber pilot in 1943, he crashed in Crimea and was seriously injured
  - Cared for by nomadic Tartars for eight days; they kept him warm with fat and felt, which became his seminal experience
- Enrolled in Düsseldorf Academy in 1946; became a professor of monumental sculpture; was dismissed in 1972 when teaching methods conflicted with authority
- Created strange work such as clothing rack with 11 felt suits, sled with tallow, felt-covered "elephant leg" piano, and a bizarre performance with a dead hare in 1965
- Spent his final years as a sage; he died of heart failure after a long illness

NOTABLE WORKS:

- *How to Explain Pictures to a Dead Hare*, Performance: Gold leaf, honey, dead hare, felt pad, iron, fir tree, miscellaneous drawings and clothing items, 1965, Dresden, Germany
- *Fat Chair*, Wood, glass, metal, fabric, paint, fat and thermometer, 1964–85, Museum of Modern Art, New York, United States
- *Homogenous Infiltration for Grand Piano*, Grand piano, felt, 1966, Pompidou Center, Paris, France

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JEAN-PAUL

Riopelle

(1923–2002)
Canadian, active in Quebec

- Painter/Sculptor; one of most important Canadian abstract artists of the twentieth century; achieved international fame
- Moved to Paris in 1947; worked with Surrealists; opened first solo show in 1949; style changed to lyrical abstraction
  - Myriad of tumultuous cubes and triangles, multicolored elements, faceted with palette knife

Riopelle

(continued)

- Early 1950s style featured long filaments of paint from dripping technique like Pollock
  - Color, volume, range of gloss formed basis of technique with impasto creating thick layers
  - He would finish work in one session, preparing all the colors needed beforehand
- 1959–79 companion to American painter Joan Mitchell, the two influenced each other intellectually and artistically
- Exhibited at the Venice Biennale 1962; major retrospective show traveled to Paris and Quebec in 1981

NOTABLE WORKS:

- *Untitled,* Oil on canvas, 1953, Museum of Fine Arts, Rennes, France
- *Untitled,* Oil on canvas, 1957, Metropolitan Museum, New York, United States
- *Haze,* Oil on canvas, 1957, National Gallery, Ottawa, Canada

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ANTONI Tàpies

(1923–2012)
Spanish, active in Barcelona, Catalan Provence

- Painter/Sculptor/Art Theorist; known as the "matter painter"; arguably the best Spanish artist to emerge since WWII and Picasso
- Created abstract works using unconventional materials as marble dust, chalk, sand, earth
- A man of many styles but always focused on a variety of diverse materials and effects
- Influenced by Surrealists Miro and Klee until mid-1950s; then created his own signature style
- Painted on canvas, doors, wood often suggesting windows, gates; sprinkled in Graffiti
- Worked his surfaces with somber paint, varnishes, sand, powered marble creating solid relief effect
  - Surfaces were scratched, pitted, gouged, incised with letters, numbers, signs
- Awarded the 1958 Carnegie Prize by the Carnegie Museum of Art, Pittsburgh, and the UNESCO and David E. Bright Prizes at the Venice Biennale
- Retrospective shows hosted by National Museum of Modern Art, Paris, France, 1973; Albright-Knox Art Gallery, Buffalo, United States, 1977; Reina Sofia, Madrid, Spain, 2000
- Founded the Fundació Antoni Tàpies in 1984 to promote the study of modern and contemporary art
- Well collected worldwide, in virtually every public collection and many private collections

Tàpies

(continued)

NOTABLE WORKS:

- *Brown on Black*, Oil with sand on canvas, 1959, Solomon Guggenheim Museum, New York, United States
- *Untitled (from Air by Andre Du Bouchet)*, Lithograph and etching on paper, 1971, Fundació Antoni Tàpies, Barcelona, Spain
    - The Fundació Antoni Tàpies has the most extensive collection of his work
- **SFT: *COS I LLETRES***, Marble dust and acrylic on board, 1999; figurative scene of a Greek Lucifer with different languages.
- **SFT: *COS SOBRE TERRA***, Clay and acrylic on board, 1999; primitive male figure of clay built up with irregular surface.

EDUARDO
Chillida

(1924–2002)
Spanish, active in San Sebastian, Basque Country

- Sculptor; renowned ironworker; used forged linear shapes and later massive monumental bars
- Worked in abstraction with special focus on and attention paid to space
    - His great works were powerful architectural abstractions with graceful curves and tension
- Opened his first one-man exhibition in Madrid in 1954; involved in over 100 solo exhibits throughout his career
- Founded an open-air museum of his work in Basque Country near San Sebastian in 2000
    - The estate has only been open by appointment since 2011; in 2017 Hauser and Wirth acquired the rights to his estate with the intention of re-opening this museum to the public

NOTABLE WORKS:

- *Modulation of Space I*, Iron, 1953, Tate Gallery, London, United Kingdom
- *Composition*, Tar paper on cardboard, 1957, Kunstmuseum, Basel, Switzerland
- *Around the Void I*, Steel, 1964, Fine Arts Museum, Bilbao, Spain
- *Three Irons*, Steel, 1966, Solomon Guggenheim Museum, New York, United States

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CLAUDE
Lalanne

(1924–)
and

FRANÇOIS-XAVIER
Lalanne

(1927–2008)
French, married couple, active in Paris

- Sculptors/Designers; the duo created objects, individually and collaboratively, including their famous sheep under the business moniker Les Lalanne starting around 1960
- Claude and François-Xavier met at an art show in the mid-1950s; the two began showing their work together, collaborating on pieces; achieved early commercial and critical success
    - Developed a style that defined inventive and poetic Surrealists sculpture; explored themes that were against the current trend of abstraction in the 1960s

Lalanne Lalanne
(continued)

- François studied sculpture, drawing, and painting at Académie Julian in Paris; Claude studied architecture at École des Beaux-Arts and École des Arts Decoratifs in Paris; the latter mounted a major retrospective of the couple in 2010
- Claude achieves a delicacy and sensitivity in her work unparalleled in cast bronze; work manifests itself in the form of decorative flora, drawing from Art Nouveau and the natural world
  - Her bronzes are cast from life and electroplated to achieve a highly recognizable metallic surface
- François found inspiration for his work in nature as well, specifically the animal world; became well known for sheep, monkeys, apes, rhinos, donkeys, camels, hippos, and cats that form a repertoire of decorative art and furniture with humor
- Their first exhibition together included François's rhinoceros desk, *Rhinocretaire,* 2001, and Claude's sculpted *Choupattes,* 2014–17, bronze heads of cabbage with chicken legs
- The pair worked with Yves St. Laurent in the 1960s and 1970s
  - François's cast bronze sheep covered in skin, alongside lily vanes cast by Claude, were displayed in Yves Saint Laurent's library
- Claude became known to French public in 1976 when singer Serge Gainsbourg selected one of her works, *The Man with Head of a Cabbage,* for the title and cover of an album
- Both began working with Peter Marino in the 1980s; created a rich garden of 30 of their sculptures in Southampton, United Kingdom
- Participated in Park Ave Recession Art with a featured bronze apple called *Pomme de New York* in 2009; in 2013 the sheep were at the inauguration of Getty Station in the Chelsea area
- As widow of the late François, Claude continues to produce work under her own name in village of Ury, France
- Their works are included in major museums and collections worldwide

NOTABLE WORKS:

FRANÇOIS-XAVIER LALANNE:

- *Rinocretaire II,* Copper, 1969, Musée des Arts Decoratifs, Paris, France
- *Duex Pigeons (Two Pigeons),* Concrete, 1967, Grande Borne housing project, Grigny, France
- *Direction de l'Escargot (Snail Directions),* Bronze, 1997, Paul Kasmin Gallery, New York, United States

Lalanne Lalanne

(continued)

CLAUDE LALANNE:

- *Caroline*, Copper, 1969, Centre Pompidou, Paris, France
- *Pain Pieds (Bread Feet)*, Bronze and copper, 1971/2007, Ben Brown Fine Arts, London, United Kingdom
- *Torse avec Tete d'Enfant (Torso with the Head of an Infant)*, Bronze, 1984, Musée d'Art Moderne, Nice, France
- **SFT:** ***Pomme de Londres (Big Apple)***, Bronze, 2007; a quintessential example of common object exaggerated in size with a beautiful golden surface patina

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YVES Klein

(1928–1962)
France

- Painter/Performance Artist; influential figure in postwar European avant-garde art and center of group New Realists
- Took up art in his mid-20s; previously worked as a jazz musician and judo teacher
- Lived in Japan for a period of time in his late teens, early 20s; became a judo master
- Began showing experimental works in 1950, including monochromes, reliefs of sponges on canvas
- Made non-objective paintings covering the canvas in single color called Klein Blue
    - Developed his own binder that maintained the rich color of his pigments
- Exhibited his first performance piece in 1960; women smeared with blue paint were dragged over a canvas laid on floor
- Had a great influence on Minimalism; produced 1,077 artworks between 1956 and 1962
- Major retrospective shows at Rice University Art Gallery, Houston, United States, 1982, Reina Sofia, Madrid, Spain, 1995, and many others
- Exhibited and collected worldwide; considered one of the greatest sculptors of the mid-twentieth century
- Personally unstable and at times megalomaniacal; regular amphetamine use and experimental paint chemicals contributed to his early death at 34 of heart attack

NOTABLE WORKS:

- *The Void*, Installation with cabinet, 1958, Iris Clert Gallery, Paris, France
- *Blue Sponge Relief (Little Night Music)*, Sponge, stone and color pigments on canvas, 1960, Städel Museum, Frankfurt, Germany
- *Anthropométrie sans titre*, Resin and oil on canvas on paper, 1961, Cantini Museum, Marseille, France

ARNULF
Rainer

(1929–)
Austrian

- Painter/Printmaker; internationally known for abstract informal art influenced by Surrealism
- Founded Hundsgruppe (dog group) in 1950 with Ernst Fuchs, April Bauer, and Josef Miki
- Style moved toward destruction of forms around 1954; began masking and painting over illustrations and photographs
- Liked Viennese Actionism featuring body art and painting under the influence of drugs; made many works about the bombing of Hiroshima
- Received Grand Austrian State Prize in 1978; represented Austria in the 1978 and 1980 Venice Biennales
- The Arnulf Rainer Museum in Baden, Austria, was established in 2009 and is dedicated to his work

NOTABLE WORKS:

- *Untitled (Kleinzeug #45)*, Oil pastel and crayon on gelatin silver print, 1974, Museum of Modern Art, New York, United States
- *Red Cross*, Drypoint, 1980–85, Museum of Modern Art, New York, United States

BERNAR
Venet

(1941–)
French, active in Le Muy and New York

- Conceptual Artist; experiments with materials, coal, asphalt tar, steel; does black monochromatic paintings and metal sculpture
- World famous for his *Indeterminate Lines* series of sculptures in arcs and lines
- Influenced by Minimalism; shared a studio in New York with Armand in 1967
- Included in documenta 1977; inducted into the French Legion of Honor in 2005
- Collected and exhibited worldwide

NOTABLE WORKS:

- *Time Spectrum of Coincidences Between Electrons and Gamma Rays*, Synthetic polymer paint on canvas, 1967, Museum of Modern Art, New York, United States
- *Untitled*, Offset lithograph on paper, 1970, Akron Art Museum, Akron, United States
- **SFT: *Four Arcs of 230 Degrees***, Steel, 1998; four steel arcs joined haphazardly in partial circumferences of 230 degrees painted black

CHRISTIAN Boltanski

(1944–)
French, active in Paris

- Photographer/Sculptor/Filmmaker/Painter; explores forms of memory; works with the ephemera of human experience, from obituary photos to rusted biscuit tins
- Makes collages of sliced photos of the banality of daily life to reflect modern civilization
- Creates assemblages of photos, tin boxes, clothes, and lights reminiscent of Nazi concentration camps
- His work is about the idea of dying but not about the Holocaust
- People in his photos are dead; "we hate to see them dead but we love and appreciate them"
- Work has been featured in over 150 exhibits, including documenta in 1972 and the Venice Biennale in 1972 and 1986

NOTABLE WORKS:

- *Altar to the Chases High School*, Photographs, metal boxes, and electric lights, 1987–8, Princeton University Art Museum, Princeton, United States
- **POF: *Monument (No. 29875)***, Mixed media, 1987; foundation gift to MCASD 2009
- *The Reserve of Dead Swiss*, 42 photographs on paper, 42 electric lamps, fabric and wood, 1990, Tate Gallery, London, United Kingdom
- *No Man's Land*, Temporary installation, 2010, Armory Show, New York, United States

BRITISH POST-WWII

FRANCIS Bacon

(1909–1992)
British, born in Dublin, Ireland

- Painter; considered one of the greatest contemporary painters of the twentieth century
- Together with Giacometti, was part of the Existentialism movement
- Works conveyed horror and terror; imagery was characteristically single figures in isolation and despair; often depicted men wrestling and in other sensual poses
    - Handled paint surface with smudges and twists of faces and bodies into grave distortion
    - He built up small personal repertoire of images, including Pope Innocent X screaming
- Adopted an ambiguous attitude toward the figurative content of his paintings
- Because of his homosexuality he was subjected to horrific abuse at the hands of his family during his youth
- Moved to London in 1926, then Berlin and Paris in 1927; returned to London and opened studio in 1929, where he

Bacon

(continued)

exhibited furniture and rugs of his own design; emerged as a painter in 1937

- An exhibit in 1944 featuring *Three Studies for Figures at Base of a Crucifixion* made him the most controversial painter in postwar England
- Moved to Monte Carlo following WWII; became a gambler and heavy drinker
- Returned to London in the 1950s; received great international attention at Tate and MOMA
- After his death the contents of his studio were acquired by the Hugh Lane Gallery in Dublin; this remains the largest collection of his works

NOTABLE WORKS:

- *Fragment of a Crucifixion,* Oil and cotton wool on canvas, 1950, Stedelijk van Abbemuseum, Eindhoven, Netherlands
- *Pope and Chimpanzee,* Oil on canvas, 1960, Private Collection
- *Study for a Self-Portrait—Triptych,* Oil and aerosol paint on canvas, 1985–86, Private Collection

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LYNN

Chadwick

(1914–2003)
English

- Sculptor; one of the major sculptors of the second half of the twentieth century; possessed a great ability to dignify the human figure in geometric forms
- Seen as successor to Henry Moore
  - Moore was rounded and minimal where Chadwick was angular and minimal
- Trained as an architect and took up sculpture after his military service as a pilot in WWII
- Experimented with mobiles, winged figures, and ponderous metal sculptures on thin legs in the 1950s
- Represented Britain in the 1956 Venice Biennale; won the international sculpture prize and became famous; he was the youngest sculptor to ever receive this honor at the time
- During the 1960s and 1970s his work became more block-like and monumental; frequently worked in bronze
- Developed highly polished surfaces and facets on some of his great works
- Work is in public collections worldwide; awarded CBE by the Queen and French Medal; influenced many artists of his generation

NOTABLE WORKS:

- *The Watchers,* Bronze, 1960, Museum of Art, San Diego, United States

Chadwick

(continued)

- **SFT: *Diamond***, Bronze, 1984, two unique life-sized figures, male and female, with green patina with extruded polished bronze heads and breastplate on the male and both figures with crossed legs
- *Couple on a Seat*, Bronze, 1984, Canary Wharf, London, United Kingdom

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LUCIAN

Freud

(1922–2011)
English, born in Berlin, Germany

- Painter; known for his realist figurative work especially nudes; considered the preeminent British artist of his time and well known for bucking trends
- Merciless vision and intensity of work set him apart from others and aroused controversy
- Vitality of nudes, intensity of still lifes and portraits redefined realism of the times
- Self-professed objective was for his paint to work as flesh; known for his use of thick impasto and distinctive brushwork
- Early paintings were associated with Surrealism; they depict people and animals in unusual positions
- Painted almost exclusively nudes in the 1950s, employing distinct impasto and muted colors
  - Won Arts Council Great Britain Purchase Prize for *Interior in Paddington*, 1951
- Works are known for psychological penetration and uncomfortable examination of the relationship between artist and model; this often leads to comparisons with his grandfather, the famous neurologist Sigmund Freud
- Portraits seemed to reveal secrets—aging, ugliness, and faults—a testament to his sharp and penetrating gaze; he painted people how they happened to be
  - Freud's portraits were often people in his life: friends, family, and other artists; his most famous subject was supermodel Kate Moss, whom he painted pregnant
- Major retrospectives at Tate Britain 2002; Museo Correr and the Venice Biennale in 2005; and Centre Georges Pompidou in 2010, a splendid overview of his work
- He presented a weird life, having been said to have fathered as many as 40 children

NOTABLE WORKS:

- *Girl with White Dog*, Oil on canvas, 1950–51, Tate Gallery, London, United Kingdom
- *Double Portrait*, Oil on canvas, 1985–86, Private Collection
- *After Cézanne*, Oil on canvas, 1999–2000, National Gallery of Australia, Canberra, Australia

Freud

(continued)

- Many hi-res images of his work can be found online in the Lucian Freud Archive

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RICHARD

Hamilton

(1922–2011)
English

- Painter/Collage Artist; leading pioneer of British Pop and Neo-Dada; more didactic than American counterparts Johns and Rauschenberg
- Best known for his montages and scenes from contemporary life
- Entered profession late after being expelled from the Royal Academy in 1946
- Worked as an art teacher at the Central School for Art and Design from 1952–66
- Pop Art began in London mid 50s with the Independent Group fascinated by the impact of American art and mass media
    - Created one of the first works that can be called Pop, a photomontage titled *Just What Is It that Makes Today's Homes So Different, So Appealing?* in 1956
- After a show success in London 1964, did shows in Europe; met with rapid recognition
- Influenced Peter Blake and David Hockney; popularized Duchamp's work

NOTABLE WORKS:

- *Towards a Definitive Statement on the Coming Trends in Menswear and Accessories*, Paint and printed material on wood, 1962, Tate Gallery, London, United Kingdom
- *Interior*, Screenprint, 1964, Museum of Modern Art, New York, United States
- *Fashion Plate*, Mixed media on paper, 1969–70, Tate Gallery, London, United Kingdom

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WILLIAM

Turnbull

(1922–2012)
Scottish

- Sculptor/Painter; 70-year career from postwar figurative sculpture to semi-abstract, Hard Edge, and geometric paintings
- Owed much to ritualistic functions and motifs derived from ancient cultures
- Worked in bronze, wood, stone, and steel; known for forms with tactile surfaces
- Represented Britain in the 1952 Venice Biennale; an influential motivator for later postwar artists

NOTABLE WORKS:

- *Acrobat*, Bronze with stone base, 1951, National Gallery, Edinburgh, Scotland

Turnbull

(continued)

- *Horse*, Rosewood, Bronze and stone, 1954, Tate Gallery, London, United Kingdom
- *Head*, Oil on paper, 1955, National Gallery, Edinburgh, Scotland

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SIR ANTHONY
Caro

(1924–2013)
English

- Sculptor; a remarkable post-WWII artist; developed a new language of modern sculpture
- Created large powerful works from industrial materials painted in bright colors
- Indebted to Smith; worked with Henry Moore early in his career
- Work ranged from refined and elegant to massive and brutal
- Abandoned early figurative forms for abstract bolting and welding of prefab steel pieces around 1960
- Table works formed a large part of his output, often overhanging or gripping the surface they rested on
- Trained after WWII as engineer, taught on and off mid-1960s and 1970s
  - Students include Richard Deacon, Barry Flanagan, and Richard Long
- Opened major solo shows in Milan 1956, London 1957; Venice 1966 and 1999, São Paulo 1969; large retrospective at MOMA, New York, in 1975
- Found international success in 1950s and popular in United States late 1950s; knighted in 1987

NOTABLE WORKS:

- *Woman Waking Up*, Bronze, 1955, Tate Gallery, London, United Kingdom
- *Early One Morning*, Painted bronze and steel, 1962, Tate Gallery, London, United Kingdom
- *Odalisque*, Steel, 1984, Metropolitan Museum, New York, United States

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SIR EDUARDO
Paolozzi

(1924–2005)
Scottish

- Sculptor; a founder of the British Pop movement in 1950s; the first to display word "Pop"
  - First to appropriate images from advertisements to create work representative of the shinier, happier lifestyles that were touted in American magazines and media
- Initially began as a Surrealist; did a range of striking screen prints in the 1950s
- Became obsessed with the interaction of technology and people; worked tirelessly on his own vision
- Cast bronzes of machine parts, assemblages translated into human and animal monsters

Paolozzi

(continued)

- Completed his most effective works in polished aluminum in the 1960s
  - Influenced by Giacometti
- Large, life-like statues, often with Cubist elements, brought international fame and commissions
- Awarded CBE in 1968; elected to the Royal Academy in 1979; knighted in 1989
- Gave large body of work and much of his studio contents to the National Gallery of Scotland in 1994

NOTABLE WORKS:

- *Dr. Pepper,* Collage, 1948, Tate Gallery, London, United Kingdom
- *Tyrannical Tower Crowned with Thorns of Violence,* Bronze, 1961, National Gallery, Edinburgh, Scotland
- *Mosaics for Tottenham Court Road Tube Station,* Tile mosaic, 1979, Tottenham Court, London, United Kingdom

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IAN HAMILTON Finlay

(1925–2006)
Bahamian, Scottish descent, active in Scotland

- Poet/Sculptor/Gardener; created unique artistic sculpture gardens complete with statuary
- Work notable for themes of fishing and the sea, WWII, classical writers, French Revolution
- His five-acre home garden, *Little Sparta,* was voted the most important work of Scottish art by a panel of 50 artists in 2004
- Collaborated with over 100 artists and artisans throughout his career
- Nominated for the Turner prize 1985; awarded CBE in 2002
- Featured in many garden exhibits and institutional exhibitions worldwide

NOTABLE WORKS:

- *The World Has Been Empty Since the Romans,* Bath stone and steel, collaboration with Nicholas Sloan, 1985, Tate Gallery, London, United Kingdom
- *A View to the Temple,* Bronze, 1987, Sculpture Museum of Marl, Marl, Germany
- *Four Blades,* Slate plates, cut and engraved with red lettering, collaboration with Nicholas Sloane, 1987, University of Edinburg, Edinburg, Scotland
  - An installation of four guillotines in reference to the French revolution; originally produced for documenta

LEON
Kossoff

(1926–2019)
English, active in London

- Painter, known for figurative work; main subjects are his family, friends, and parts of London; best known when painting public scenes and portraits of friends appeared in the crowds
    - Kossoff said, "Ever since the age of 12, I have drawn and painted London"
- Recognizable style distinct by its thick impasto paint, expressive brushwork, intimate palette and heavy emphasis on drawing
- Studied St. Martin School of Art and Royal Kings College 1953–1956; spent time in museums copying the great masters
- Part of School of London with R.B. Kitaj, Frank Auerbach, Lucian Freud, and Francis Bacon
- Gained international recognition in 1981 with his inclusion in *Eight Figurative Painters* alongside Auerbach, Bacon, and Freud; the show traveled Europe and the United States
- Represented the United Kingdom in the 1995 Venice Biennial; Tate Gallery hosted a major retrospective of his work in 1996
- Recent show of previously unseen drawings, *London Landscapes*, traveled From Los Angeles to London, Paris, and New York from 2013–2014
- Exhibited and collected worldwide at venues including the Getty and LA County Museum of Art, California; MOMA, New York; Cleveland Museum, Ohio; National Gallery of Art, Washington; Art Institute of Chicago, Illinois; and Tate London, United Kingdom

NOTABLE WORKS:

- *Children's Swimming Pool Friday Evening*, Oil on canvas, 1970, Birmingham Museum Trust, Birmingham, United Kingdom
- *Portrait of Chaim No. 1*, Oil on Masonite, 1987, Metropolitan Museum, New York, United States
- *Booking Hall, Kilbourne Undergrounds*, Oil on board, 1987, Tate Gallery, London, United Kingdom
- *Christ Church, Spitalfields*, Charcoal and gouache on paper, 1992, Tate Gallery, London, United Kingdom

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FRANK
Auerbach

(1931–)
English, born in Berlin, Germany

- Painter; an Expressionist working characteristically in nudes, portraits, and townscapes
- Sent to England by his parents as a child to escape Nazi violence in 1939
- His tutor was David Bomberg, who became a distinct influence
- Known for remarkable use of extreme impasto, so thick it seems modeled and not brushed
    - Spent hours on portraits, scraping and redoing endlessly

Auerbach

(continued)

- Venice Biennale 1986, shared Golden Lion prize with Sigmar Polke
- The Royal Academy in London hosted a major retrospective of his work in 2001

NOTABLE WORKS:

- The Fitzwilliam Museum in Cambridge, United Kingdom, has a large collection of his sketches and prints
- *Mornington Crescent*, Oil on canvas, 1967, Metropolitan Museum, New York, United States
- *Head of Jake*, Oil on canvas, 2006–07, Museum of Modern Art, New York, United States

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SIR PETER

Blake

(1932–)
English

- Painter/Printmaker/Collage Artist; figuratively oriented; a pioneer of British Pop Art along with Hamilton
- Took images of pop culture idols such as Elvis, Beatles, pinup girls and presented them with seriousness, evoking sympathy; frequently took children as his subject matter
- Broke down barriers separating traditional Fine Arts from everyday images
- Many retrospectives with most successful at the Tate in 2007
- Became a member of the Royal Academy in 1981; knighted for his service to the arts in 2002

NOTABLE WORKS:

- *On the Balcony*, Oil on canvas, 1956–57, Tate Gallery, London, United Kingdom
- *Album Cover for The Beatles, Sgt. Pepper's Lonely-Hearts Club Band*, Lithograph, 1967, Museum of Modern Art, New York, United States
- *The Wrestlers*, Lithograph (series of five), 1972, Art Institute of Chicago, United States

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SIR GORDON HOWARD ELIOT

Hodgkins

(1932–2017)
English

- Painter/Printmaker; regarded as one of the outstanding colorists in contemporary painting
- Paintings were fairly small but powerful; they often looked abstract but were based on events
- Preference for flat and bright colors and decorative borders
  - Traveled to India in 1964; much of his life/work was influenced by the colors and vibrancy
- He worked with uncommon speed and was very driven
- Awarded CBE in 1977; received the Turner Prize 1985; knighted in 1992

Hodgkins

(continued)

- His work was selected for exhibition at the 2012 London Olympics

NOTABLE WORKS:

- *Indian Subject (Blue)*, Oil on wood, 1965–69, Private Collection
- *Rain*, Oil on composite panel, 1984–89, Tate Gallery, London, United Kingdom
- *Come into the Garden, Maud*, Oil on wood, 2000–03, Tate Gallery, London, United Kingdom

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R.B. (RONALD BROOKS)

Kitaj

(1932–2007)
English, born in America

- Painter/Printmaker; an ambiguous but crucial figure in development of British Pop Art
- Studied at Royal College in London under GI Bill after WWII, along with David Hockney
- Did everyday scenes, modern historical events, and personalities
- Worked in fragmented images invoking every kind of association
- Used simple, broad, flat areas of color with strong linear emphasis
- Elected to the Royal Academy in 1991; received the Golden Lion prize at the 1995 Venice Biennale

NOTABLE WORKS:

- *Erasmus Variations,* Oil paint, ink, graphite and paper on canvas, 1958, Tate Gallery, London, United Kingdom
- *Cecil Court, London W.C.2 (The Refugees),* Oil on canvas, 1983–84, Tate Gallery, London, United Kingdom
- *Los Angeles No. 17,* Oil on canvas, 2002, Private Collection

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DAVID

Hockney

(1937–)
English

- Painter/Draftsman/Printmaker/Photographer; Drawings/Watercolors; media such as computer, iPad drawing programs; also known for photocollages with Polaroids and snapshots in a grid formation
- The best-known British artist of his generation and pioneer of the British Pop Art movement alongside Richard Hamilton
- Graduated from the Royal Academy; a close friend of R.B. Kitaj; they influenced each other greatly
- Gained reputation for semi-abstract paintings on the theme of homosexual love before de-criminalized in England in 1967

Hockney

(continued)

- Developed a naturalistic and realistic style he is most noted for in Southern California
    - Resides part time in LA; swimming pools have become a central image for him, with and without human figures
- Creates striking portraits with strong homoerotic content; is openly gay
- Creates signature landscapes, large and small, such as *Grand Canyon* series in the late 1990s
- An experimenter including a very colorful series of small abstracts in the early 1990s
    - An exceptional stage, set, and costume designer for operas
    - Worked successfully as a photographer in the 1980s
- Sometimes shows influence of Picasso and Matisse; has made liberal use of Matisse-like colors
- Owed a great deal to Jean Dubuffet
- Success based on flair, wit, versatility, and a colorful personality
- 1976 major 300 works exhibition in several mediums throughout the De Young Museum San Francisco
- The David Hockney Foundation was established by the artist in 2008 to advance the understanding and appreciation of visual arts and culture

NOTABLE WORKS:

- *We Two Boys Clinging Together,* Oil on canvas, 1961, Art Council, London, United Kingdom
- *Peter Getting Out of Nick's Pool,* Acrylic on canvas, 1966, National Museum, Liverpool, United Kingdom
- *A Visit with Christopher and Don, Santa Monica Canyon,* Oil on canvas, 1984, Museum Ludwig, Cologne, Germany

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ALLEN Jones

(1937–)
English

- Painter/Sculptor; a most successful Pop artist whose work fluctuated between different media
- Best known for use of fetishistic or obsessive objects
- Worked with David Hockney, Kitaj, Phillips, who changed the face of British art with pop culture
- Sculpted legs, stockings, shoes, partial female figures taken from women's fashion magazines
- Did famous series in forniphilia, which turns women into items of human furniture

Jones

(continued)

NOTABLE WORKS:

- *He's Real, She's Real*, Lithograph, 1964, Fine Arts Museum, San Francisco, United Kingdom
- *Life Class*, Lithograph, 1968, British Visual Arts Council, United Kingdom
- *Chair*, Acrylic paint on glass fiber and resin with Perspex and leather, 1969, Tate Gallery, London, United Kingdom

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PHILLIP

King

(1934–)
English,
born in Tunisia

- Sculptor; works in fiberglass, using color as primary element; worked in ceramic with Greek influence
- Studied with Caro, then Moore; exhibited at seminal event Whitechapel 1966; represented Britain at the Venice Biennale in 1968
- Later work evolved to more complex, multifaceted creations in place of earlier holistic forms
- Taught sculpture at the Royal Academy from 1980 to 1990; became professor emeritus in 1990s; elected president in 1999

NOTABLE WORKS:

- *Rosebud*, Painted fiberglass and wood, 1962, Museum of Modern Art, New York, United States
- *Tra-La-La*, Plastic, 1963, Tate Gallery, London, United Kingdom
- *Span*, Painted Steel, 1967, Royal Academy of Arts, London, United Kingdom

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PETER

Phillips

(1939–)
English

- Painter/Sculptor/Collage Artist; a pioneer Pop artist and product of Royal College
  - Studied with Hockney, Jones, Kitaj, and Allen
- Paints with brilliant colors and aggressive composition representing machine objects
- Received the Harkness Fellowship in 1964; moved briefly to New York; exhibited alongside American counterparts Warhol, Lichtenstein, and Rosenquist
- Has had major exhibitions and retrospectives at Westfälischer Kunstverein in Munster, Germany; Tate Gallery, London; Plura Gallery, Milan; and the Center of Modern Art in Lisbon
- Continues to be active in his Australian studio

NOTABLE WORKS:

- *Custom Print I from 11 Pop Artists, Volume I*, Screen print, 1965, Museum of Modern Art, New York, United States

Phillips

(continued)

- *Select-o-Mat Tempest I*, Lithograph on paper, 1972, Tate Gallery, London, United Kingdom
- *The Little Dog Laughed*, Oil on canvas, 2005, Peter Phillips Collection, Noosa, Australia

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JOHN
Walker

(1939–)
English

- Painter/Printmaker; balanced large realistic landscapes with post–painterly abstraction and a myriad of forms
- Heavily influenced by African art, Matisse, and 1960s American Abstract Expressionists
- Traveled to Morocco in 1972; influence seen in addition of stripes and bands of carpet in his work
- After a trip to Mexico in 1975 these stripes transformed into bricks of color
- Represented Britain at the Venice Biennale in 1972; highly exhibited and collected worldwide
- Lives and teaches in Boston; current head of the graduate painting department at Boston University

NOTABLE WORKS:

- *Untitled*, Acrylic on paper with chalk, 1974, Tate Gallery, London, United Kingdom
- *Form & Maprik*, Oil on canvas, 1981–83, Museum of Fine Arts, Boston, United States
- *Diagonal Hollyhocks*, Etching and aquatint with brush and colored ink, 2003, Whitney Museum, New York, United States

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COBRA GROUP (COPENHAGEN, BRUSSELS, AMSTERDAM)

ASGER OLUF
Jorn

(1914–1973)
Danish, active in Jutland

- Painter/Sculptor/Ceramic Artist/Writer; a founder of COBRA with Karel Appel and Pierre Alechinsky
- Went to Paris in 1936; studied under Léger; worked in abstraction until 1948
- Represented an extreme reaction against art principles of order and harmony
- He smeared, slashed, and dripped paint in what seemed to be an uncontrolled frenzy
    - At first glance, his paintings have the effect of paint being thrown in your face
    - Used primary colors, black, white, and green, creating strong emotional impact
- Influenced by James Ensor of Belgium, Paul Klee of Switzerland

Jorn

(continued)

NOTABLE WORKS:

- *Letter to My Son*, Oil on canvas, 1956–57, Tate Gallery, London, United Kingdom
- *A Soul for Sale*, Oil and sand on canvas, 1958–59, Solomon Guggenheim Museum, New York, United States
- The Museum Jorn in Silkeborg, Denmark, has the largest collection of his works

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KAREL

Appel

also known as Christiaan Karel Appel
(1921–2006)
Dutch, active
in Amsterdam

- Painter/Poet/Sculptor; founded the COBRA group in 1948, seeking liberation from constraints of geometric abstraction
- Members of COBRA include Asger Jorn and Pierre Alechinsky
    - Influenced by French artists Dubuffet, Faultier; anti-Mondrian, de Staël
    - Employed figurations derived from primitive, folk, and children's art
    - The Cobra Museum in Amsterdam was established in 1995 to preserve art from the movement and encourage more personal connections with modern and contemporary art
- Employed a doctrine of complete freedom of abstract forms with emphasis on brush and gesture
- Consistently painted figures and portraits with linear and coloristic enthusiasm
- In 1952 he left COBRA to associate with artists Pollock and de Kooning
- Awarded the UNESCO prize at the 1954 Venice Biennale
- Settled in Paris in 1950; moved to the south of France in 1977; died in Zurich in 2006

NOTABLE WORKS:

- *Hip, Hip, Hooray*, Oil on canvas, 1948, Tate Gallery, London, United Kingdom
- *Two Large Heads*, Oil on canvas, 1960, Solomon Guggenheim Museum, New York, United States
- *Untitled*, Painted Styrofoam, 1967, Cobra Museum, Amsterdam, Netherlands

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PIERRE

Alechinsky

(1927–)
Belgian, active
in Paris, France

- Graphic Artist; work is related to tachisme, Abstract Expressionism, and lyrical abstraction
    - Prominent COBRA artist with Appel and Jorn; works in anti-abstraction
- Early work of 1950s used an overall structure of tightly interwoven elements with a sense of order

Alechinsky

(continued)

- Left COBRA 1951 for Paris; went to Japan; learned calligraphy and Asian painting, which had a great impact on his work using ink and acrylic
- Art often features black and white ink representation within a signature painted border; from early 1970s onward this technique was reversed, reserving color for edges with a monochrome center

NOTABLE WORKS:

- *Discovery of Acid (Act II)*, Etching, 1968, Museum of Modern Art, New York, United States
- *Le Bruit de la Chute*, 1974–75, Louisiana Museum for Moderne Kunst, Humlebaek, Denmark
- *Jumbled Ephemerides*, Etching on paper, 1980, Tate Gallery, London, United Kingdom

EUROPEAN REALISM OF THE TWENTIETH CENTURY (SECOND HALF)

César

also known as César Baldaccini
(1921–1998)
French

- Sculptor; a founder of Nouveau Réalisme with Klein, Martial Raysse, Daniel Spoerri, and Jean Tinguely; known for his radical compressions 1952 and polyurethane foam sculptures 1965
- Earned his reputation with sculptures made by welding scrap metal sculptures of fantastic insects, animals, nudes
- Stacked three crushed cars in 1968; used elements from different colored vehicles to control surface
- Exhibited at the Venice Biennale in 1995; has had many retrospectives in France, including one at the Musée d'Art Moderne, Nice
- Many works in Paris including at the Center Pompidou, La Defense, and Musée d'Art Moderne

NOTABLE WORKS:

- *Galactic Insect*, Welded iron, 1956, Museum of Modern Art, New York, United States
- *Homage to Brancuşi*, Bronze, 1957, National Gallery of Art, Washington, D.C., United States
- *Compression*, Compressed automobile parts, 1966, National Gallery, Edinburgh, Scotland

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JEAN
Tinguely

(1925–1991)
Swiss, active in Paris

- Painter/Sculptor; a great master of the ludicrous with his machines
- His machines are pure Dada; one was built to destroy itself (*Homage to New York City*, 1960), which exploded in garden of MOMA, New York; some works smash beer bottles or hammer china
- Collaborated with Niki de Saint Phalle in 1966 to produce a large sculpture, *SHE –a Cathedral*, in Stockholm

NOTABLE WORKS:

- *Metamechanical Sculpture with Tripod*, Steel, plastic, cardboard, mechanical motor, 1954, Tate Gallery, London, United Kingdom
- *Homage to New York (fragment)*, Found objects, motorized elements, 1969, Museum of Modern Art, New York, United States
- *Cascade*, Various found objects, metal, wood and mechanical motors, 1991, Carillon Office Tower, Charlotte, United States

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Arman

born Armand Pierre Fernandez
(1928–2005)
French American, born in Nice

- Painter/Sculptor; European master of avant-garde; made art from non-art materials; part of Nouveau Realisme with Klein, Martial Raysse, Daniel Spoerri, Tinguely
- Originally a painter who moved from using objects as paintbrushes to incorporating them into the painting
- Best known for his accumulations, destruction and recompositions of identical objects
- Trapped masses of human artifacts like violins, paint tubes; used objects of high culture as art
- Varied content of work used tools, watches, clocks, jewelry, auto parts, musical instruments
- His largest accumulation, *Long Term Parking*, 1982, used 60 cars embedded in a 60 foot tall cement block; a similar work, *Hope for Peace*, 1995, used 83 tanks and vehicles and stands 105 feet tall

NOTABLE WORKS:

- *Mauve Administratif*, Rubber stamp traces on paper, 1957, Estate of the artist
- *NBC Rage*, Broken bass fiddle mounted on wood panel, 1961, Estate of the artist
- *Long Term Parking*, Automobiles in concrete, 1982, Chateau de Montcel, Jouy-en-Josas, France

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AVIGDOR
Arikha

(1929–2010)
Israeli,
born in Romania

- Painter/Draftsman/Printmaker/Historian; known for incisive figure studies, portraits, and still lifes; a great draftsman
- Steeped in the knowledge of Old Masters but remained contemporary in all work
- Captured both the haunting beauty and looming menace of everyday things
- Considered one of the best painters from life; treated all subjects at one sitting and took no notes
- Freed from concentration camp 1944; settled in Palestine; received a scholarship to study in Paris; remained there until 1954
- Established himself as an Abstractionist in the 1950s but returned to figurative painting in 1973
- Painted a portrait for Queen Elizabeth commissioned by the Scottish National Portrait Gallery
  - Also painted celebrities like Catherine Deneuve, Moira Shearer, and others
- Was an art historian; wrote catalogues about Poussin and Ingres while he was curator at Louvre

NOTABLE WORKS:

- *In the Distance a Bird*, Book of etchings, 1973, Art institute, Chicago, United States
- *R.B. Kitaj*, Colored soft-ground etching, ed. 36/50, 1983, Metropolitan Museum, New York, United States
- *Portrait of Hubert Landais*, former Director of the Museums of France, 1986, Louvre Museum, Paris, France

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NIKI
de Saint Phalle

(1930–2002)
French

- Sculptor/Painter/Filmmaker/Installation Artist; ahead of her time; considered a Surrealist with leanings toward Pop Art
- Known as the artist who introduced female life principles to art history
- Highly influenced by Gaudi's Park Guell on a trip to Barcelona in the 1950s
- Became a New Realist in 1960 in Paris while living and collaborating with Jean Tinguely
- Her *Nanas* (Dames) series, begun in 1964, made her famous; colorful figures of buxom women
  - Works were tough, powerful, sometimes scary, reflecting a life of child abuse
  - First figures were made of wool, yarn, papier mâché and wire scaffolding with layers of polyester

de Saint Phalle

(continued)

- Created *SHE - a cathedral* in collaboration with Tinguely in 1966; a giant reclining nana with interior environment; guests entered between her legs through her vagina; work gathered worldwide attention
- Did a film, *Daddy*, in 1972; actor who plays her father is killed 15 times
- Opened first retrospective in 1967 at Stedelijk, Amsterdam, with Nanas, her first Dream House, and a Nana Fountain
- Her fantasy gardens were safe place for herself away from her past childhood trauma
- Biggest project was the Tarot Garden in Tuscany, which stretched over an entire landscape
- Queen Califia's Magic Garden, Escondido, California, opened a year after she died in 2003
- Awarded the Praemium Imperiale award for the sculpture in 2000, considered to be the equivalent of the Nobel Prize for art
- Moved to San Diego due to poor health in 1994; illness came from years of inhaling toxic fumes

NOTABLE WORKS:

- *Stravinsky Fountain (Collaboration with Jean Tinguely)*, Fiber-reinforced plastic and steel, 1980, Center Pompidou, Paris, France
- *Sun God*, Fiberglass with cement base, 1983, University of California, San Diego, United States
- **SFT:** ***Nana Sur Le Dauphin***, Polyester on metal base, 1994; colorful female "Nana" figure riding a dolphin, painted in classical Niki multicolored style.

FRANZ

Gertsch

(1930–)
Swiss

- Painter/Printmaker; known for his large, realistic paintings and woodcuts with great intimacy and majestic style; influenced by the Old Masters of the Baroque era
- Painted directly from projected slides to capture the radiance of photo images; Jan Vermeer used a similar technique
- Had a major career breakthrough at documenta 1972 with painting *Medici*
- Included in the Venice Biennale in 1978 and 1999; opened his own museum in Burgdorf, Switzerland, in 2000

NOTABLE WORKS:

- *Jean Frederic Schnyder*, Lithograph, 1970, Akron Art Museum, Akron, United States
- *Plaguewort*, Woodcut, 1994, Museum of Art, Philadelphia, United States

Gertsch

(continued)

- *Maria II*, Woodcut, three plates, 2017, Museum Franz Gertsch, Burgdorf, Switzerland

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MALCOLM

Morley

(1931–2018)
British, born in America

- Painter; a Photorealist and founder of Superrealism; favored painting ships and boats among other things
- Disinterested in simulating the peculiar, glossy look of photography but used photos as his initial studies or drawings for a painting, even retaining white border
- Won the Turner Prize in 1984; inducted into the American Academy for Arts and Sciences in 2009

NOTABLE WORKS:

- *Beach Scene*, Lithograph, 1982, Museum of Modern Art, New York, United States
- *Mariner*, Oil on canvas, 1998, Tate Gallery, London, United Kingdom
- *Tackle*, Oil on linen, 2004, Private Collection

FERNANDO

Botero

(1932–)
Columbian

- Painter/Sculptor; has cultivated a highly distinctive style of figures that look like grossly inflated dolls
- Educated in Europe; became a New Realist while retaining his Latin American identity; known for his devilish wit and irony
  - Made a specialty of parodies on the work of Old Masters
- Has an international reputation accompanied with high prices; works in Paris, Madrid, and New York

NOTABLE WORKS:

- *Mona Lisa, Age Twelve*, Oil and tempera on canvas, 1959, Museum of Modern Art, New York, United States
- *Venus*, Bronze, 1977–78, Museum of Fine Arts, Boston, United States
- *Dancing in Colombia*, Oil on canvas, 1980, Metropolitan Museum, New York, United States

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CLAUDIO

Bravo

(1936–2011)
Chilean, active in Morocco

- Painter; a master of technically dazzling trompe-l’oeil paintings of paper-wrapped packages and draped cloth; a Hyperrealist with classic Spanish master’s influence
- Painted allegories, still lifes, biblical, and mythological subjects, unlike American Photorealists, who took the world as it was

Bravo

(continued)

- Paintings of crumpled paper and bags and wrapped packages with string showed that his virtuosity was shaped by Old Master painters like Zurbarán and Velázquez
- Painted General Franco's daughter; was asked to paint President Ferdinand and Imelda Marcos of the Philippines in 1968
- First exhibited in New York in 1970; received rave reviews
- Moved to Tangiers in 1972; purchased a nineteenth-century mansion where he lived for the rest of his life
- The National Museum in Santiago, Chile, organized a retrospective of his work in 1994 that drew more than 280,000 visitors

NOTABLE WORKS:

- *White Package*, Chalk, Conté crayon, and ink on paper, 1967, Museum of Modern Art, New York, United States
- *Blue Package*, Oil on canvas, 1968, Private Collection
- *Study Number 2 for Portrait of Mohamed*, Graphite and Conté crayon on paper, 1984, Metropolitan Museum, New York, United States

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ANTONIO
López García

(1936–)
Spanish

- Painter/Sculptor; a master Realist, sometimes deemed hyper-realistic; creates beautiful portraits and landscapes
- Began to paint panoramic views of Madrid around 1960; attracted attention in Spain
- Adhered to familiar subjects, images of women, humble domestic objects, desolate spaces, gardens, and landscapes with acute perception of beauty of the objects he portrays
- Work of 1960 to 1967 Surrealistic, then shifts to his mature realism style from 1967 onward
- Later work carries full charge of emotion and mystery, setting his work apart as unique; figures and objects appear to float in space and images removed from their contexts
- Had a major retrospective at Museo Reina Sofia in 1993 representing 40 years of his work

NOTABLE WORKS:

- *Homage to Marilyn Monroe,* Oil on board, 1964, Museum of Modern Art, New York, United States
- *Sink and Mirror,* Oil on wood, 1967, Museum of Fine Arts, Boston, United States
- *Day (Niña con los ojos abiertos)*, Bronze, 2008, Museum of Fine Arts, Boston, United States

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MARTIAL

Raysse

(1936–)
French

- Painter; he came the closest of all the European New Realists to American Pop Art
- Works have elegance and a distinct snobbishness, such as a beach scene at Nice vs. Coney Island
- Worked with Tinguely, Daniel Spoerri, Arman, César, Klein, Mimmo Rotella, Niki de Saint Phalle; these the artist were affected by the consumer society
- Opened his first show in 1958; was a great success and a later show in Milan in 1961 sold out in 15 minutes
- Made life-size steel cutouts of bathing beauties set in sand with sun umbrellas
- Presented compelling radical figure paintings for Ingres show, Montauban, France, in 2008, which included Strauss Collection's Morimura *La Source* triptych as the centerpiece

NOTABLE WORKS:

- *Untitled from Das Grosze Buch*, Screen print and feather powder puff collage, 1963, Museum of Modern Art, New York, United States
- *Made in Japan*, Photomechanical reproductions and wallpaper with airbrush ink, gouache, ink, tacks, peacock feathers, and plastic flies on paper mounted, 1964, Hirshhorn Museum, Washington, D.C., United States
- *IMAGE 6*, Mixed media on paper, 1975, Ludwig Museum of Contemporary Art, Budapest, Hungary

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MARTIN

Disler

(1949–1996)
Swiss

- Painter/Draftsman/Writer; created a distinct style of colorful, swirly, Impressionistic, ghostly, and foreboding works
- Loosely associated with the Berlin School; his work is unique in its delicacy and draftsmanship
- Worked extensively in Berlin and the United States, gaining recognition with Chia, Clemente, and Baselitz
- Initially more of a poet than painter; similar to the Austrians, he worked in performance; the physicality is evident in his works
- Like others of his generation, work has roots in drug-induced states of ecstasy; his drawings are predictably fetishistic
- Common themes expressed are celebration of physical love and spiritual emotions
- Exhibited at documenta in 1982; exhibited worldwide and in many museums

Disler

(continued)

NOTABLE WORKS:

- *Pains of Love*, Screenprint, 1982, Princeton University Art Museum, Princeton, United States
- *Unknown Soldier*, Oil on canvas, 1982, Portland Art Museum, Portland, United States
- *Gravure W*, Aquatint, 1986, Museum of Modern Art, New York, United States

ITALIAN ARTE POVERA

MARIO

Merz

(1925–2003)
Italian, active in Milan

- Painter/Sculptor; a pioneer of the Arte Povera movement, or "poor art" movement, so named by critic Germano Celant; in Arte Povera artists questioned the values of established institutions of government, industry, and culture
- Began drawing in prison after being arrested as part of an anti-fascist group in 1945; started painting in oils in 1950
- Met fellow artist and future wife Marisa Merz in the 1950s; the two deeply influenced each other
- Well known for his works from the 1960s featuring neon lights, piercing found objects
  - Commonly used objects like bottles, raincoats, bales of hay, sandbags, sticks, and glass
  - Often incorporated text or numbers; fascinated by Fibonacci numbers
- Later gained recognition for Igloo sculptures made of materials such as iron, glass, and sandbags
- Widely exhibited worldwide; participated in documenta 5, 6, 7, 9 with prize 2003
- The Mario Merz foundation in Turin, Italy, houses a large collection of his work

NOTABLE WORKS:

- *Fibonacci Tables*, Charcoal, acrylic paint, metallic paint, and neon on canvas, 1973–74, Tate Gallery, London, United Kingdom
- *Rooms of Friends*, Stone, metal and glass, 1986, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
- *Unreal City, Nineteen Hundred Eighty-Nine*, Glass, mirror, metal pipes, twigs, rubber, clay, and clamps, 1989, Solomon Guggenheim Museum, New York, United States

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ARNALDO
Pomodoro

(1926–)
Italian, active in Milan

- Sculptor; classically trained as an architect and metals jeweler
- Inspired by architectural scale and jewelry making techniques as well as works by Brancusi and Klee
- Developed signature forms around 1960, including cubes, cylinders, spheres, and cones
- Forms often suggest a process of erosion contrasted against jewel-like surfaces
- Artist in residence at Stanford University from 1966 to 1977 and UC Berkeley from 1968 to 1970
- Held in collections worldwide such as UC Berkeley, de Young Museum, UN Headquarters, and the queen's palace in Denmark
- Designed a controversial fiberglass crucifix for the Cathedral of St. John the Evangelist in Milwaukee, Wisconsin, in collaboration with Giuseppe Maraniello
  - The piece is topped with a 14-foot-diameter crown of thorns that hovers over the figure of Christ

NOTABLE WORKS:

- *Sphere No. 4*, Bronze, 1963–64, Solomon Guggenheim Museum, New York, United States
- *Sphere No. 6* (Sphere Within a Sphere), Bronze, 1963–65, Hirshhorn Museum, Washington, D.C., United States
- *Movimento in piena aria e nel profondo*, Bronze, 1998, Bank of Italy Collection, Rome, Italy

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CARLO MARIA
Mariani

(1931–)
Italian

- Painter; works are a meditation on perfection and harmony; past, present, and future
- Uses dazzling craftsmanship to address heightened consciousness of space and time
- Work involves complex issues such as reconciliations of past with present, memory with loss
- Beneath surface of classical images are hyper-realistic Greek-Roman style images
- Often paints seductive female models scantily dressed as goddesses or allegorical figures
- Depicted Andy Warhol as Napoleon and made "improved" and "corrected" versions of works by Leonardo da Vinci and Raphael
- Exhibited in documenta, the Venice Biennale, and many collections worldwide

Mariani

(continued)

NOTABLE WORKS:

- *Untitled*, Drawing, 1982, Harvard University Art Museum, Cambridge, Massachusetts, United States
- *Offspring of Helios*, Lithograph on paper, 1982, Tate Gallery, London, United Kingdom
- *Ideal Head*, Colored pencil and watercolor with charcoal, pastel, and graphite, heightened with white opaque watercolor, 2000, Museum of Art, Philadelphia, United States

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PIERO
Manzoni

(1933–1963)
Italian, active in Cremona

- Conceptual Artist; known for his ironic approach to avant-garde work that questioned the nature of art
- Critiqued mass production and consumerism; strongly influenced younger artists; anticipated the Conceptual Art movement
- Used nontraditional materials such as cotton wool, fiberglass, rabbit skin, bread rolls, white clay
- Influenced by Yves Klein, Lucio Fontana, Alberto Burri but was not elegant like them
- Founded Gallery Azimuth, Milan, 1959; produced crazy shows of everyday materials
- Sponsored by Germano Celant in first Arte Povera exhibition in Genoa 1967
- Retrospective shows of his work have been held at the Paris Museum of Modern Art in 1991, Castello Rivoli Museum of Contemporary Art in 1992, and Serpentine Gallery, London, in 1998
- The Piero Manzoni Archive was established in 1992 by the artist's family to catalogue his works

NOTABLE WORKS:

- *Achrome*, Kaolin on canvas, 1959, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *Line 1000 Meters Long*, Chrome-plated metal drum containing a roll of paper with an ink line drawn along its 1,000-meter length, 1961, Museum of Modern Art, New York, United States
- *Artist's Shit*, Tin can, printed paper, and excrement, 1961, Tate Gallery, London, United Kingdom

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MICHELANGELO

Pistoletto

(1933–)
Italian, active in Biella

- Painter/Sculptor/Action Artist/Art Theorist; known for making paintings on mirrors
- Started painting figurative works and self-portraits in monochrome around 1950
- Moved to combining paint, photography, and collage on reflective backgrounds in the 1960s
- Won first prize São Paulo Biennial in 1967; started Performance/Video Art group, Zoo Group
- Eventually switched to printing Photorealistic scenes on steel plates
- Became known for his portraits and photo collages on full-size mirrors
- Produced sculptures in the 1980s, mostly heads and torsos, using polyurethane and marble

NOTABLE WORKS:

- *Standing Man*, Silkscreen on steel, 1962, 1982, Tate Gallery, London, United Kingdom
- *Broken Mirror*, Mirror with gilded frame, 1978, Solomon Guggenheim Museum, New York, United States
- *Seventeen Less One*, Performance with 17 mirrors in gilded frames, 2008, Museum of Modern Art, New York, United States

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GIOVANNI

Anselmo

(1934–)
Italian, born in Borgofranco

- Sculptor; work depended on the interplay of weight, tension, balance, elasticity, fluidity, and location in space
- Began as a graphic designer, then explored painting and settled into object making in the mid-1960s
- Uses simple natural and industrial materials such as iron, stone, cotton, fabric, and sometimes food
- Creates an ongoing, striking body of work with intellectual vigor of experimentation
- His 40-year career bridged the gap between poetics and physics; emerged during the 1960s Arte Povera Movement
- Participated in documenta 5 and 7 and the Venice Biennale in 1978, 1980, and 1990

NOTABLE WORKS:

- *Untitled (sculpture that eats)*, Granite, copper wire, and lettuce, 1968, Centre Pompidou, Paris, France
- *Torsion*, Cement, leather and wood, 1968, Museum of Modern Art, New York, United States
- *Toward the Ultramarine*, Stone, steel cable, and acrylic on wall, 1984, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy

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LUCIANO
Fabro

(1936–2007)
Italian, active in Milan

- Sculptor/Writer; used unusual materials and unorthodox ideas starting 1968
- Known for sculptural reliefs of Italy in glass, steel, bronze, gold, lead, and animal hides
- Influenced by artists such as Yves Klein and Lucio Fontana
- Received more attention in the United States than in Italy; SFMOMA held 25-year retrospective in 1992

NOTABLE WORKS:

- *Foot,* Marble, viscose and elastic, 1968–72, Kröller-Müller Museum, Otterlo, Netherlands
- *Ovaries,* Marble, stainless steel, and aluminum, 1988, Tate Gallery, London, United Kingdom
- *Italia all'asta (Italy on Auction),* Iron, 1994, Museum of Contemporary Art, Rivoli, Italy

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JANNIS
Kounellis

(1936–2017)
Greek, active in Rome

- Multidisciplinary Artist; known for his use of found objects such as sacks full of rice or coffee sewn to iron frames
- Started as a painter; began to experiment with taking the canvas off of the support; eventually fused painting, performance, and sculpture
    - Used fire, earth, burlap sacks, gold, and sometimes replaced the canvas with bed frames
    - Introduced live animals into his work in 1963; used a parrot and cactus
- Tate London produced a major exhibition of his works in 2009

NOTABLE WORKS:

- *Pietra,* Stones and wheeled cart, 1969, Courtauld Institute of Art, London, United Kingdom
- *Untitled,* Steel panels with coal and burlap sacks, 1988, Guggenheim Bilbao, Bilbao, Spain
- *Coal Sculpture with Wall of Coloured Glass,* Glass, steel, coal and paraffin lamp, 1990–2005, Tate Gallery, London, United Kingdom

ALIGHIERO
Boetti

(1940–1994)
Italian, active in Turin

- Conceptual Artist; started working with paper tubes and asbestos but evolved to written language
- Dealt with problems of time and space, always with an ironic twist
- Known for his alphabet series on fabric and great *Mappa* series of large embroidered maps of the world, highly coveted
- Participated in documenta 1972 and 1982 and the Venice Biennale in 1978, 1980, 1986, 1990, and 1995
    - The entire Italian Pavilion was dedicated to his work in 2001
- The Alighiero Boetti foundation was founded in 1994 in Rome to protect and promote Bonetti's work

NOTABLE WORKS:

- *Insecure Nonchalant,* 81 photographs, black and white on paper, color postcards and printed papers on card, 1975, Tate Gallery, London, United Kingdom
- *Two Hands and a Pencil (UDIRE TRA LE PAROLE),* Cut-and-pasted painted board with cut-and-pasted gelatin silver print and pencil on paperboard, 1977, Museum of Modern Art, New York, United States
- *Map of the World,* Embroidery on fabric, 1989, Museum of Modern Art, New York, United States

GIULIO
Paolini

(1940–1994)
Italian, active in Genoa

- Conceptual Artist; known for his rough wood panels leant against or hanging on the wall
- Began using of photography in 1965; this allowed him to extend his inquiry into relationships
- Participated in the Venice Biennale in 1970 with *Elegy* (1969), a plaster cast of Michelangelo's David with a fragment of mirror as an eye
- Known for his exploration of reproduction; often creates doubles and arranges them together
- Exhibited worldwide; participated in documenta in 1972, 1977, 1982, and 1992 as well as the Venice Biennale in 1970, 1976, 1978, 1980, 1984, 1986, 1993, 1995, and 1997

NOTABLE WORKS:

- *Epiduaro,* Screenprint on paper, 1974, Tate Gallery, London, United Kingdom
- *Copia dal Vero,* Pencil on paper, gelatin silver print, metallic paper, colored paper, and graph paper, 1975, Museum of Modern Art, New York, United States
- *The Other Figure,* Plaster and wood plinths, 1984, Art Gallery of New South Wales, Sydney, Australia

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PIER PAOLO

Calzolari

(1943–)
Italian, born in Bologna

- Installation Artist/Performance Artist; known for his use of elemental materials like frost, plants, lead, and fire
    - Associated with Luigi Ontani, another bizarre and audacious performer
- Wrote seminal statement “La casa ideale” in 1969 which became the defining text for the Arte Povera movement
- Influenced many artists with unorthodox use of materials and juxtapositions in his creations
    - Uses flannel, burnt wood, water, salt, lead, copper, neon, and feathers in his work

NOTABLE WORKS:

- *Monumental Staircase—mi rfea pra*, Copper refrigerating structure, motor, lead, candle, tin, bronze letters, feather, 1968, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *Untitled*, Tobacco leaves, neon, and lead, 1969, Art Institute of Chicago, United States
- *Untitled*, Salt, burnt wood and lead on wood, 1986, Fondation Maeght, Saint-Paul-de-Vence, France

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GIUSEPPE

Penone

(1947–)
Italian, active in Garessio

- Sculptor/Draftsman/Installation Artist; concentrated on the growth of plants in relation to man and natural forces
- Involved in an investigation of the universe of Figurative Art since 1960; one of the younger artists in the Arte Povera movement
- Creates sculptural installations distinguished by his radical choice of unconventional materials
- Often uses living trees as a central motif, especially in cases where the tree closely resembles the human figure
- His works take us back to the wonders, smells, sights of landscape, forests, woods

NOTABLE WORKS:

- *Double Vegetal Gesture/Ax*, Tree branch, iron, and bronze, 1982, Museum of Modern Art, New York, United States
- *Skin of Leaves - Downward Glance*, Bronze, 2003, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *Lightning Tree*, Bronze, 2012, Museum of Fine Arts, Houston, United States

THE CALIFORNIANS (SAN FRANCISCO AREA FIGURATIVE MOVEMENT)

(First school of painting to put West Coast on artistic map, previously dominated by New York)

DAVID
Park

(1911–1960)
American

- Painter; credited with developing historical postwar shift to primacy of figure within abstraction; this became known as the Bay Area Figurative Movement
  - Broke from the prevailing philosophy of pure abstraction favored in New York
  - His work *Kids on Bikes* (1950) is considered the tipping point to the movement
- Destroyed his abstract paintings from the 1940s and started new figurative works in 1949
- Works from 1950 to 1959 defined by unconventional spatial relationships and flattened picture plane, shocking color, and liberal and sensuous use of paint
- Painted what he saw from memory: kids playing, musicians, his friends, wife, nude figures

NOTABLE WORKS:

- *Bathers*, Oil on canvas, 1954, Museum of Modern Art, San Francisco, United States
- *Nude-Green*, Oil on canvas, 1957, Hirshhorn Museum, Washington, D.C., United States
- *Two Heads*, Opaque watercolor on paper, 1960, Whitney Museum, New York, United States

ELMER
Bischoff

(1916–1991)
American

- Painter; central to creation of Bay Area Figurative Movement with Park and Diebenkorn
- Brought principles of Bay Area to unexpected turn through his focus on figuration in the early 1950s
- Influenced generations of Bay Area artists as a teacher and painter of great technical skill
- Studied at UC Berkeley for both his BA and MA; became a disciple of Picasso
- Works in the 1960s were emotionally charged depictions of isolated figures in atmospheric interiors
- Created new acrylic paintings in the 1970s in a style of gestural abstraction, post-Miro and Kandinsky
- Received major retrospective titled *Grand Lyricist* at Oakland Museum 2001; works collected nationwide

Bischoff

(continued)

NOTABLE WORKS:

- *Figure in Landscape*, Oil on canvas, 1957, Oakland Museum, Oakland, United States
- *Girl Wading*, Oil on canvas, 1959, Museum of Modern Art, New York, United States
- *Figures: Back and Profile*, Oil on canvas, 1960, The Phillips Collection, Washington, D.C., United States
- **SS: #92**, Oil on canvas, 1995; large multicolored abstract with block formations; gift to Steven Strauss

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WAYNE

Thiebaud

(1920–)
American

- Painter; one of the principal artists of the Bay Area Figurative Movement; later morphed into an icon of the Pop-Art Movement
- Best known for brightly colored commercial still lifes of edible treats and mass-produced objects such as cakes, pastries, boots, toys, lipsticks, streetscapes
- Uses heavy pigment, exaggerated colors, sharp shadows like advertisements
- His work of 50s and 60s slightly predates the works of the classic Pop artists
- Opened first one-man show at San Francisco Museum of Modern Art in 1960; showed at Pasadena Museum with the classic Pop artists in 1962

NOTABLE WORKS:

- *Pies, Pies, Pies*, Oil on canvas, 1961, Crocker Museum, Sacramento, United States
- *Man Sitting - Back View*, Oil on canvas, 1964, Albrecht-Kemper Museum of Art, St. Joseph, United States
- *Two Jolly Cones*, Oil on board, 2002, Private Collection

PAUL

Wonner

(1920–2008)
American

- Painter/Teacher; part of the Bay Area Figurative Movement; rose to prominence as Abstract Expressionist
- Started painting a series of dreamlike male bathers in 1956
- Abandoned his loose figurative style and focused on hyper-realistic still lifes starting in 1960
- Began teaching at UC Berkeley in 1962; attended the same school for his BA, MA, and MLS degrees
- Best known for his signature Photorealism and still life paintings done in Abstract Expressionist style
- Collected by most museums in America

Wonner

(continued)

NOTABLE WORKS:

- *Girl on Swing*, Oil on canvas, 1957, Smithsonian Museum of American Art, Washington, D.C., United States
- *Newspaper*, Oil on canvas, 1960, Museum of Modern Art, San Francisco, United States
- *Dutch Still Life with Lemon Tart and Engagement Calendar*, Oil on canvas, 1979, Museum of Modern Art, San Francisco, United States

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FRANK
Lobdell

(1921–2013)
American

- Painter; a pioneer of the San Francisco Bay Area school of Abstract Expressionism
- Painter for over a half century; work has enriched the local and national landscape
- Gradually evolved from abstraction to re-introduction of the human figure in the 1950s
- Worked from the figure but focused on shapes formed by light and shadow
- Highly trained; went to Paris 1950 to study at a prominent academy
- Returned in 1957 to Stanford as visiting instructor working with Bischoff, Diebenkorn, Park
- Style evolved into a collection of signs and objects and liberal use of color in the 1980s
- Exhibited worldwide from 1951 onward and in major American and international museums

NOTABLE WORKS:

- *Untitled*, Ink on paper, 1962, Museum of Modern Art, San Francisco, United States
- *Summer*, Oil on canvas, 1962, Smithsonian Museum of American Art, Washington, D.C., United States
- *Dance 1*, Oil on canvas, 1981, Heather James Fine Art, Palm Desert, United States

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RICHARD

Diebenkorn

(1922–1993)
American

- Painter/Teacher; prominent twentieth-century Abstract Expressionist; early work associated with San Francisco Bay Area
- Began as an Abstract Expressionist in the 1940s; moved to figuration in 1954; began famous *Ocean Park* series in 1967
- Influences include Matisse's color sense, Hopper's figuration, and Mondrian's geometry
- Moved from Bay Area to Santa Monica in 1966 to teach at UCLA; met Sam Francis; began to paint large abstractions with flat expanses of colors defined by grids in the late 1960s
- *Ocean Park* series (145 works) was instrumental in his achieving worldwide acclaim

NOTABLE WORKS:

- *Palo Alto Circle*, Oil on canvas, 1943, Santa Cruz Island Foundation, Ventura, United States
- *Untitled (Albuquerque)*, Oil on canvas, 1952, The Buck Collection, Irvine, United States
- *Ocean Park #54*, Oil and charcoal on canvas, 1972, Museum of Modern Art, San Francisco, United States
  - *Ocean Park* colors are a great example of the influence of Southern California blue skies and sunlight

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BEVERLY

Pepper

(1922–)
American, active in the United States and Italy

- Sculptor; known for her welded steel works in hollow, geometric shapes
- Studied painting in Paris 1949; took a trip to Angkor Wat, Cambodia, in 1960 and turned to sculpture after being awed by ruins
- Invited with Calder and Lynn Chadwick to fabricate works in Italy for Spoleto exhibit in 1962
- She is informed by both Constructivism and Minimalism
- Uses box-like forms and paints inner surfaces in a single bright color
- Likes polished stainless steel; uses Corten steel as well; works in the factory firsthand to fabricate her work
- Exhibited and collected by major museums throughout the world

NOTABLE WORKS:

- *Walk Through*, Stainless steel and baked enamel, 1967, Albright-Knox Art Gallery, Buffalo, United States
- *Fallen Sky*, Stainless steel, 1968, Hirshhorn Museum, Washington, D.C., United States
- **SFT: *Janice T Alter II***, Cast aluminum, 1986; abstract sculpture of an altarpiece

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JAMES
Weeks

(1922–1998)
American

- Painter; known for his unique figurative and landscape compositions; active in the Bay Area in the late 1950s
- Did large works with brilliant color fields, bold outlines, and aggressive, interlocking shapes
- Flattened style was departure from gestural paint favored by most of his contemporaries
- Paintings depicted aspects of American culture like nightclubs, musicians, sports arenas
- Great teacher at UCLA with Diebenkorn; moved to Boston as chair of the Boston University Art Department

NOTABLE WORKS:

- *Two Musicians,* Oil on canvas, 1960, Museum of Modern Art, San Francisco, United States
- *Jocky,* Oil on canvas, 1962, Museum of Modern Art, San Francisco, United States
- *Head-Portrait with Red and Blue Background,* Polymer tempera on board, 1962, Private Collection

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SAM
Francis

(1923–1994)
American

- Painter; a leading Abstract Expressionist going his own way impressively without regard to fashion
- Took up painting in Berkeley area after WWII service and studying for medicine in 1945
- Lived in Paris from 1950 to 1961; studied with Léger; influenced by Riopelle; worked in monochrome
- Made world tour with long, influential stay in Japan in 1957; made paintings with thin paint texture and drip and splash technique influenced by Zen Buddhism
  - Afterward his work is contemplative and sensitive; moved toward Minimalism
- Work of 1950s is rich and dense with characteristic brush gestures, drips, and splashes
- 1970s became more spatial, many with iris-like voids in his Tokyo series
- Mature works were large oils spattered with areas of bright colors and open white fields

NOTABLE WORKS:

- *Towards Disappearance, II,* Oil on canvas, 1957–58, Museum of Modern Art, New York, United States
- *Blue Balls,* Oil on canvas, 1961–62, Museum of Contemporary Art, Los Angeles, United States

Francis

(continued)

- **SFT: *Untitled (Tokyo)***, Acrylic on canvas, 1973; a multicolored abstract with center iris and unusual luminescence as if ground glass were in the pigment

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NATHAN
Oliveira

(1928–2010)
American

- Painter/Printmaker/Sculptor; associated with the "bridge generation" of the Bay Area Figurative Movement but aesthetically independent; influenced by Bacon
- Style varied over time; created works of animals, birds, humans, nudes, heads, shamanic images
- Made a wide range of paintings, drawings, etchings, monotypes, sculptures of clay and bronze
- Has been in 100 solo shows and hundreds of group shows throughout his 60-year career

NOTABLE WORKS:

- *Standing Man with Hands in Belt*, Oil on canvas, 1960, Walker Art Center, Minneapolis, United States
- *Sea*, Oil on canvas, 1959, Honolulu Museum of Art, Honolulu, United States
- The Windhover Contemplative Center in Stanford, United States, houses four monumental late works

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JACK
Zajac

(1929–)
American, active in the San Francisco Bay Area

- Sculptor; a California-based artist concerned with the Romantic Surrealist tradition
- Has created a diverse body of sculptural work of disparate images over his 60-year career
- Uses forms such as animal skulls, sacrificial goats and lambs on stakes, bronze eggs, waves, and swan forms
- Has received many honors including the Rome Prize in 1954, which allowed him to study classical sculpture at the beginning of his career
- Influenced by Marino Marini, Manzu, Alberto Giacometti; later migrated to natural forms
- Has many sculpture commissions in public spaces and museums nationwide

NOTABLE WORKS:

- *Big Skull and Horn in Two Parts II*, Bronze, 1963, Getty Museum, Los Angeles, United States
- *Easter Goat*, Bronze, 1957, Museum of Modern Art, New York, United States
- **SFT: *Large Split Almond***, Bronze, 1967; split almond bronze relief on black marble base

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ROBERT

Arneson

(1930–1992)
American

- Sculptor/Teacher; considered the father of the ceramic Funk movement
- Taught at UC Davis for nearly 30 years with Wylie, Neri, and Thiebaud; all became renowned
- An incorrigible provocateur with unflattering and ugly sculptures of notable people
- Many of his works dealt with race, sick humor, politics, social issues
- Fame was far-reaching throughout the United States and internationally
- The Nelson Gallery at Davis has 70 pieces of his work

NOTABLE WORKS:

- *Homage to Philip Guston*, Glazed ceramic, 1981, Anderson Collection, Stanford, United States
- *Portrait of George (Moscone)*, Glazed ceramic, 1981, Museum of Modern Art, San Francisco, United States
- *Egghead Series (7 Monumental heads)*, Painted bronze, 1989–92, UC Davis, Davis, United States

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ROY

De Forest

(1930–2007)
American

- Painter; a founding father of the UC Davis art department with fellow artists Neri, Wylie, Thiebaud, and Arneson; all garnered national and international reputation for the California Funk style
- Best known for comic patchwork California style depicting dogs and other figurative content
  - His work would add comic relief and freshness to a collection
- Sometimes did pictures within pictures; work was colorful and bizzarre
- Very popular and highly collected in the United States

NOTABLE WORKS:

- *Leaves from the Notebook of a Horse Girl*, Acrylic on canvas, 1970, Hirshhorn Museum, Washington, D.C., United States
- *The Real Inside Story*, Acrylic on canvas, 1973, Smithsonian American Art Museum, Washington, D.C., United States
- *On the Seawall*, Polymer on canvas, 1976, Museum of Modern Art, San Francisco, United States

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MANUEL
Neri

(1930–)
American

- Sculptor; one of the premier sculptors creating renewed interest in the human figure in 1950s
- Worked with Park, Bischoff, Diebenkorn; advanced interest in the human figure during the Bay Area Figurative Movement
- Known for life-size sculptures in painted bronze or marble that are impressionistic
- Created lone female figures, often in erotic or naturalistic poses painted in bright colors
- Influenced by Marini, Picasso, and the Expressionism of de Kooning
- Work internationally renowned and featured in many shows; works in over 30 museums

NOTABLE WORKS:

- **SFT: *Rosa Negra No. 2***, Painted bronze, 1982–86; bronze female sculpture with enamels
- *Joan Brown Seated*, Cast aluminum with patina, 1959, Anderson Collection, Stanford, United States
- *Scribe*, Bronze with patina, 1980, Orange County Museum of Art, Newport Beach, United States
- *Mary Julia No. 6*, Plaster, steel, Styrofoam, and burlap, 1976, Yale University Art Gallery, New Haven, United States

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STEPHEN
De Staebler

(1933–2011)
American

- Sculptor; internationally known for his clay and bronze totemic and fragmented work
- Extended artistic lineage from Michelangelo, Rodin, Giacometti, and ancient Greece
- Created work for over 50 years depicting aspects of the human condition in a style uniquely his own
  - His fractured figures in clay or bronze resembled elements of archeology
- His work was spiritual, about the suffering of humanity and the transcendence of the spirit
- Major exhibition in 1988 at SFMOMA; posthumous retrospective at the de Young Memorial Museum, San Francisco
- Included in many major museums in United States and exhibited internationally as well

NOTABLE WORKS:

- *Standing Woman Pale Blue*, Ceramic polychrome, 1975, Oakland Museum, Oakland, United States
- **SFT: *Compressed Stele Rising***, Clay, 1979; ***Phoenix Stele***, Clay 1979; ***Standing Woman Twisted Torso***, Clay, 1979

De Staebler

(continued)

  - Our three works in pastel-colored clay installed together look like something the Druids would have worshiped
- **SFT: *Wedged Man Standing*,** Bronze, 1981
- **SFT: *Female Torso,*** Bronze, 1981, a bronze female bust with white diagonal forehead markings
- *Winged Woman Walking IV*, Bronze, 1990, de Young Museum, San Francisco, United States

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VIOLA
Frey

(1933–2004)
American

- Sculptor/Teacher; significant Bay Area artist known for figurative works in ceramic, bronze, glass, and painting
- Influenced by trips to swap meets and collecting miniature figures as reference
- Famous for large ceramic figures in Expressionist pastel colors and humorous motifs
- Her command of scale is forceful, especially in depictions of the everyman in garish colors and situations
- Works give comic relief to a collection; ideal for commercial institutions as well as museums
- Opened first retrospective in 1981 at Crocker Museum, Sacramento; the show traveled to ten venues in the United States and Canada
- Collected by many museums in the United States and abroad
- Cocreated Artists' Legacy Foundation in the late 90s to encourage artists to think about their own legacies and how their estates can support other artists.
  - Frey became a Legacy artist when her estate was accepted into the Foundation by the board in 2004

NOTABLE WORKS:

- *Fortunes Glove*, Whiteware with china paint, 1977–80, Museum of Modern Art, San Francisco, United States
- **SFT: *Man, #2 Midnight Blue Suit,*** Glazed ceramic, 1987; 10 feet tall ceramic, colorful male sculpture
- **SFT: *Standing Woman*,** Glazed ceramic, 1987; 8.5 feet tall ceramic, colorful female sculpture
- *Nude Man*, Glazed ceramic, 1989, Phoenix Art Museum, Phoenix, United States

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WILLIAM
Wiley

(1937–)
American

- Painter/Sculptor/Draftsman/Performer; renowned Bay Area artist working in diverse media
- Part of California Funk movement with Arneson and De Forest; instructor at UC Davis
- Fifty-year distinctive body of work with fertile imagination and irony recorded in signs and wit

Wiley

(continued)

- Distinctive style of colorful painting, sketching, puns, wordplay, and sense of absurdity
- Opened first solo show at SFMOMA in 1960; thereafter exhibited at many prestigious museums throughout the United States
- Appeared in Venice Biennale 1980, Whitney Biennial 1983; exhibited or collected by most museums in the United States
- Major retrospective at the Smithsonian in 2009 with *Wall Street Journal* declaring his art a "national treasure"

NOTABLE WORKS:

- *Peace Tattoo Repair*, Watercolor on paper, 1970, Institute of Art, Minneapolis, United States
- *Wiley Territory*, Performance, May 5, 1980–June 22, 1980, Dallas Museum of Art, Dallas, United States
- *Appalled & Revered*, Watercolor, colored pencil, felt-tip pen, gouache, and pencil on paper, 2002, Museum of Modern Art, New York, United States
- **SS: *Time and Us Inchin***, Oil and pencil on canvas, 1985; multicolored metaphoric and graphic work in paint and pencil. SFT gift to Steven Strauss.

JOAN Brown

(1938–1990)
American

- Painter; Bay Area figurative artist influenced by Bischoff, Diebenkorn, and Park in late 1950s
- Reputation based on intense canvases that synthesized figurative imagery and abstraction
- Work set apart by domestic subject matter; images of her son, Thanksgiving turkey, kitchen
- Work characterized by thick paint, expressive gesture, bright colors, and cartoonish drawing

NOTABLE WORKS:

- *Thanksgiving Turkey*, Oil on canvas, 1959, Museum of Modern Art, New York, United States
- *Girls in the Surf with Moon Casting a Shadow*, Oil on canvas, 1962, Private Collection
- *Girl Standing*, Oil on canvas, 1962, di Rosa Foundation, Napa, United States

PATTERN AND DECORATION

MIRIAM

Schapiro

(1923–2015)
Canadian, active in New York

- Painter/Sculptor/Printmaker; a passionate and ambitious creator of ornamental work; evolved from Abstract Expressionism and Illusionism
- Joined women's movement in the 1960s with Judy Chicago as codirector of the Feminist Art Program
- Took inspiration from feminine materials like clothing, sewing, fabrics, and yarn; materials were embroidered and pieced into useful decorative objects
- Work resembled dynamic Baroque compositions; had an almost exploding quality
- Works have been included in numerous museum collections and exhibited worldwide

NOTABLE WORKS:

- *Beast Land and Plenty,* Oil on canvas, 1957, New York University Art Collection, New York, United States
- *Big Ox No. 2,* Acrylic on canvas, 1968, Museum of Contemporary Art, San Diego, United States
- *I'm Dancin' as Fast as I Can,* Acrylic and fabric on canvas, 1984, Private Collection

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JUDY

Chicago

born Judith Sylvia Cohen
(1939–)
American, born in Chicago

- Painter/Sculptor/Installation Artist; perhaps the best-known feminist artist; famous for her flamboyant installations that have approached a wide range of topics throughout her career
- Uses legions of artisans to execute her massive installations; frequently explores the figure, especially nudes and genitalia
- Employs "feminine" decorative skills like painting, pottery, and embroidery, balanced with fabrication skills like welding
- Has a penchant for silky, smooth, flawless surfaces at odds with the anger beneath
- Became politically active in college while studying at University of California, Los Angeles, designed posters for the school's NAACP chapter
- Left school briefly; lived in New York with her then-partner Jerry Gerowitz; the two returned; Chicago finished her undergraduate degree in 1960 and master's degree in 1964
- Began to explore body parts in graduate school; painted sexual organs, much to the dismay of her mostly male professors
- Early works explored minimalist forms; she says she was trying to be "one of the boys" in an art landscape dominated by men and simple forms

Chicago

(continued)

- Refused to be defined by her gender, religion, or region; insisted that the labels were unnecessary; began to explore her sexuality and identity; eventually rejected the names of her father and husband, renaming herself Judy Chicago
- Began teaching in the 1970s and focused on the work of female artists; organized the first all-women's art program at Cal State Fresno
- *Elle Magazine* (December 2018): evolved as a lone voice in the "biker-dude-neon-sex" art scene of 1970s Los Angeles; collaborated frequently with Miriam Shapiro
- Her iconic work *The Dinner Party*, 1979, took five years to make and celebrated the achievements of women throughout history; scandalized audiences by using vaginal imagery
    - The table is arranged in a triangle measuring 48 feet on each side with 13 place settings each, totaling 39 seats. Wing 1 honors women from prehistoric times to the Roman Empire; Wing II from early Christianity to the Reformation; and Wing III from American Revolution to feminism. Each place setting includes glass plate decorated with butterfly or floral motif symbolizing the vulva
- The ICA Miami opened a major show of her work in 2018 featuring works like *Car Hoods* (1964–2011), *Heaven Is for White Men Only* (1973), and *The Dinner Party* (1979)

NOTABLE WORKS:

- *Domes*, Sprayed acrylic lacquer inside clear acrylic, 1968, EDG, Exhibits Development Group, Saint Paul, United States
- *Thorough the Flower*, Sprayed acrylic on canvas, 1973, Collection of Elizabeth A. Sackler, New York, United States
- *The Dinner Party*, Ceramic, porcelain, textile, glass, 1979, Brooklyn Museum, New York, United States
    - This work has been seen by millions in 16 countries; is considered one of the great works of the 1970s

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JOYCE

Kozloff

(1942–)
American

- Painter; her work lies between abstraction and representation in the Pattern and Decoration style
- Uses Moroccan motifs in her patterns; imagery includes clipper ships, animals, tombstones, flowers, trees, and nature
- Creates installations with patterns made of tile, fabric, and glass over all surfaces
- Does monumental commissions, primarily for public transportation stations

Kozloff

(continued)

NOTABLE WORKS:

- *Acoma*, Lithograph, 1972, Museum of Modern Art, New York, United States
- *Homage to Robert Adam State I, State II*, Color soft and hard ground, aquatint, spit bite aquatint, and collage on Rives BFK paper, 1981, National Gallery of Art, Washington, D.C., United States
- *Bay Area Victorian, Bay Area Deco, Bay Area Funk*, Glazed tile, glass mosaic, 1983, San Francisco International Airport, San Francisco, United States

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VALERIE

Jaudon

(1945–)
American

- Painter; an Abstractionist from Color Field painting grasping the decorative aspect of that style
- Known for her maze paintings, impasto surfaces, and strongly contrasting colors
- Patterns are freshly invented, ribbon-like paths over and under one another
- Purely a nonobjective artist who remains close to Islamic and Celtic patterns
- Recipient of many public and corporate commissions and in museums worldwide

NOTABLE WORKS:

- *Jackson*, Metallic pigment in polymer emulsion and pencil on canvas, 1976, Smithsonian Museum of American Art, Washington, D.C., United States
- *Gold Leaf, Red & Black*, Etching and aquatint with gold leaf and varnish additions, 1981, Museum of Modern Art, New York, United States
- *Untitled*, Screenprint, 1986, Newfields, Indianapolis, United States

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KIM

MacConnel

(1946–)
American

- Painter/Sculptor/Mixed Media Artist; a seminal figure in Pattern and Decoration movement of the 1970s
- Influenced by Miriam Shapiro and critic Amy Goldin; got into Asian patterns at University of California San Diego
- Broke out of abstract and geometric work into all manner of signs and symbols, ranging from hieroglyphics, arabesque, oriental rug design, and pop icons depicted in his work
- Made lavish use of cheap machine printed textiles with their garish colors and floral patterns
    - Began adding own images of birds, beasts, fruit, and later bombs and missiles

MacConnel

(continued)

- Was given two major exhibitions at the Museum of Contemporary Art, San Diego

NOTABLE WORKS:

- *E123*, Enamel on three wood panels, 1969, Museum of Contemporary Art, San Diego, United States
- *Slide Out*, Acrylic on cloth, 1980, Museum of Contemporary Art, Los Angeles, United States
- *Untitled Canvas #1 – 13*, Latex acrylic on canvas, 2004, Rosamund Felsen Gallery, Los Angeles, United States

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ROBERT Kushner

(1949–)
American

- Painter/Sculptor; first emerged as a performance artist 1970s; a cofounder of the Pattern and Decoration movement
- Studied with McConnell at University of California, San Diego; both were influenced by Miriam Shapiro and Amy Goldin
- Went with Amy Goldin to Iran and Afghanistan in 1974, which became a major influence on his future work
  - Expressed love of arabesque in free-falling fabrics in their pre-decorated patterns
- A passion for oriental patterns always presents in his works and broad use of decorative materials

NOTABLE WORKS:

- *The Joy of Ornament*, Portfolio of 17 etching and aquatints and three dry points, 1980, Museum of Modern Art, New York, United States
- **SFT: *Tulip Tarantella III***, Oil, acrylic, gold leaf and glitter on canvas, 1999; a narrative landscape life cycle of a tulip in rich decorative colors. gold leaf and Middle Eastern symbols
- *Midnight in the Huntington Library Cactus Garden*, Oil, acrylic and gold leaf on canvas, 2014, DC Moore Gallery, New York, United States

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CONCEPTUAL, APPROPRIATION, AND PHOTOGRAPHIC ARTISTS

ROY Decarava

(1919–2009)
African American, active in New York, born in Harlem

- Photographer, known as a founder in the field of black and white Fine Art Photography; imaged the lives of African Americans and jazz musicians in the communities where he lived and worked
  - Sought to transcend the “literalness” of photography and push towards subjective creative expression; a departure from the documentary style of his predecessors

Decarava

(continued)

- Began working as an independent visual artist after graduating from New York's Textile High School in 1938
- Studied painting and printmaking at the Cooper Union, Harlem Art Center, and George Washington Carver Art School; originally used photography as a means of creating studies for his painting but eventually devoted himself to it as a Fine Art medium
- Produced five published art books and was the subject of at least 15 solo exhibitions
- The first African American photographer to win a Guggenheim Fellowship and as a result of the fellowship, was able to photograph his community and New York City for one year in 1952
  - Photos from this period were published in *The Sweet Flypaper of Life*, featuring text by poet Langston Hughes
- Encouraged other Fine Art photographers and believed in the accessibility of the medium; established and supported A Photographer's Gallery in his apartment at his own expense from 1955–57
- Co-founded and became the first director of the Kamoinge Workshop in 1963, a Harlem-based collective that supported the work of black photographers through exhibitions, public programs, group critiques, and published portfolios

NOTABLE WORKS:

- *Graduation*, gelatin silver print, 1949, Harvard Art Museums, Cambridge, United States
- *Shirley Embracing Sam*, Gelatin silver print, 1952, Museum of Modern Art, New York, United States
- *David*, New York, Gelatin silver print, 1952, Cleveland Museum of Art, Cleveland, United States
- *Dancers, New York*, Gelatin silver print, 1956, Art Institute of Chicago, United States
- *Mother and Child on Stoop*, Gelatin silver print, 1978, National Gallery of Art, Washington, D.C., United States

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DIANE
Arbus

born Diane Nemerov
(1923–1971)
New York City

- Photographer; noted for photographing marginalized people such as dwarfs, giants, transsexuals, and circus performers,
- Believed the camera could be a bit cold and harsh but its scrutiny revealed the truth
- Came from a wealthy department store family; studied with Bernice Abbott; visited Alfred Stieglitz's gallery in the early 1940s; began her photographic career working for her father and documenting her first pregnancy

Arbus

(continued)

- Started a business with her husband in 1946; did pictures for *Vogue*, *Harpers*, *Glamour*, and *Seventeen*, though she hated the fashion world
- Started work using Rolleiflex twin lens reflex camera, producing square, medium-format images
- One of her first major exhibitions, *New Documents*, opened at MOMA, New York, in 1967; it was a big success
- Shot pictures of sharecroppers in South Carolina for *Esquire Magazine* in 1968, leading to fame
- In 1972, one year after her death by suicide, she became the first American photographer to be displayed at the Venice Biennale

NOTABLE WORKS:

- *42nd Street movie theater audience, N.Y.C.* 1958, Gelatin silver print, 1958, Fraenkel Gallery, San Francisco, United States
- *A naked man being a woman, N.Y.C*, Gelatin silver print, 1968, Norton Simon Museum, Pasadena, United States
- *Untitled (7)*, Gelatin silver print, 1970–71, Collection of Carla Emil and Rich Silverstein

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MARCEL

Broodthaers

(1924–1976)
Belgian, born in Brussels

- Conceptual Artist/Filmmaker/Poet; an early Conceptual artist; did astonishing variety of provocative work during his 12-year career
- Wide range of media, films, photos, and objects made of egg, mussel shells
- Work is enigmatic and meanings are elusive
- Career began in 1964 when he embedded 50 copies of his last volume of poems in plaster
- Created famous *Large Pot of Mussels*, 1966, a very influential work to younger artists
- Included in documenta in 1972; major retrospective organized by the Tate in 1980

NOTABLE WORKS:

- *Casserole and Closed Mussels*, Mussel shells, pigment, polyester resin, and iron casserole with wooden handles, 1964, Museum of Modern Art, New York, United States
- *Daguerre Soup (La Soupe de Daguerre)*, Chromogenic color prints (12) and silkscreens (2), from the portfolio *Artists & Photographs*, 1975, Art Institute of Chicago, United States
- *The Visual Tower*, Glass jars, wood, and magazine illustrations, 1975, National Gallery, Edinburgh, Scotland

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DOUGLAS

Huebler

(1924–1997)
American

- Conceptual Artist; a founder of the Conceptual Art movement; came from Minimalism and was inclined to use language
- The legacy of Conceptual Art is the precedence of concept over the object; works often reduced art nearly to pure documentation if not pure idea
- Part of important show 1969 with Joseph Kossuth, Lawrence Weiner, and others
- Famously said "The world is full of objects, more or less interesting; I do not wish to add any more. I prefer, simply, to state the existence of things in terms of time and place" (1970)
- Academic career spanned over 40 years, including ten years as dean of the California Institute of Arts

NOTABLE WORKS:

- *Site Sculpture Project - Air Marker Piece, The Contrails from Three Jet Airplanes (Flying Simultaneously) Will Mark the Space between Vancouver, B.C. and St. John's, Newfoundland, Portland Ore., and Halifax N.S., Eureka, Calif. and New York City. (All Planes Will Leave at the Same Time from the West Coast)*, Colored felt-tip pen and colored pencil on photocopied map on wove paper, 1968, National Gallery of Art, Washington, D.C., United States
- *Duration Piece # 6*, Typewriting on paper and thirteen gelatin silver prints, 1968, Museum of Modern Art, New York, United States
- *Location Piece #2, New York City - Seattle, Washington*, Photomechanical black and white prints, 1969, Art Institute of Chicago, United States

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JOHN

Baldessari

(1931–2020)
American, born in San Diego

- Collagist/Painter/Photographer/Conceptual Artist; began to combine texts, photography, and painting in canvases mid-1960s
- Specialized in found photography and appropriated images, generally with faces blotted out
- Created thousands of works that associate images and language
- Art featured in over 200 exhibitions in United States and Europe, with strong continuing career
- A huge influence on Cindy Sherman, David Salle, Barbara Kruger, and others
- The Museum of Contemporary Art, San Diego has one of the world's largest collections of his work
- In 1970 he burned all his paintings from between 1953 and 1966; he called this *The Cremation Project*

Baldessari

(continued)

- Exhibited at documenta in 1972, Whitney Museum in 1983, Carnegie International in 1985–86, and the Venice Biennale in 1997

NOTABLE WORKS:

- *I Am Making Art*, Performance video, 1971, Copyright John Baldessari
- *Frames and Ribbon*, Black-and-white photographs and vinyl paint, 1988, Copyright John Baldessari
- **SFT:** ***Stain***, Photo collage with paint, 1987; diptych with figure fishing and crowd people with signature circle blotting out face, gifted to MCASD

BERND AND HILLA

Becher

(1931–2007) and (1934–2015)
German, collaborative duo

- Photographers; among the most influential of their times, with a 40-year career recording the heritage of the industrial past
- Best known for extensive series of photo images or typologies of industrial buildings
  - Focused on industrial plants, silos, water towers, gas tanks, steel mills, coke ovens, grain elevators
  - Used term "typologies" to describe ordered sets of photos generally in groups of six, nine, or fifteen, organized in grids
- At each site they captured landscape views of entire plans; photography was always shot straight on
- Started showing mid-1960s in New York City; exhibitions include Eastman House in 1972, documenta in 1972, 1977, 1982, and 2002
- Won sculpture award at the Venice Biennale 1991; retrospectives held at the Centre Pompidou in 2005 and MOMA, New York, in 2008
- Founded what came to be known as the Becher School or the Düsseldorf School; influenced many younger artists including Gursky, Ruff, Struth, and Höfer

NOTABLE WORKS:

- *Coal Tipple, Goodspring, Pa. Four Views,* Gelatin silver print, 1974–75, Art Institute of Chicago, United States
- *Coal Bunkers,* Gelatin silver prints, 1978, Museum of Art, Dallas, United States
- *Framework Houses, Siegen District, Germany,* Four gelatin silver prints, 1988, Solomon Guggenheim Museum, New York, United States

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ON Kawara

(1932–2014)
Japanese, active in New York

- Painter/Conceptual Artist; made the passage of time all-important subject by each day starting a small black painting with the current date in block white letters on primarily black background
- Starting January 4, 1966, he made a long series of *Today* paintings in which the date is expressed in the language and format of the country where the painting was made
    - Paintings conform to one of eight standard sizes, from 8 × 10 inches to 61 × 89 inches, all horizontal; the background colors vary and tend to be black or gray with some works done in dark red or blue
- Shown in many group exhibitions including the Venice Biennale in 1976 and documenta in 1972, 1982, 2002

NOTABLE WORKS:

- *Title*, Acrylic and collage on three separate canvases, 1965, National Gallery of Art, Washington, D.C., United States
- *Wednesday, Dec. 12, 1979*, Synthetic polymer paint on canvas, 1979, Museum of Modern Art, New York, United States
- *MAR. 16, 1993, from the Today Series*, Acrylic on canvas; box: adhesive tape and labels on cardboard, 1993, Museum of Modern Art, San Francisco, United States

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HANS Haacke

(1936–)
American, born in Germany

- Conceptual Artist/Multimedia Artist; focuses on systems and process; part of the anti-formalist movement
- Known for his heavy engagement in social and political art and satire
- His 1971 Guggenheim show was canceled when he publicized the business connections of museum trustees
- His work at the German Pavilion at the Venice Biennale showed connections between the pavilion's history and the politics of Nazi Germany; he was awarded the Golden Lion that year

NOTABLE WORKS:

- *Condensation Cube*, Plexiglass and water, 1963/2013, Museum of Contemporary Art, Barcelona, Spain
- *Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971*, Nine photostats, 142 gelatin silver prints, and 142 photocopies, 1971, Whitney Museum, New York, United States
- *The Business Behind Art Knows the Art of the Koch Brothers*, C-print and photo-collaged 100-dollar bills, 2014, Paula Cooper Gallery, New York, United States

DANIEL
Buren

(1938–)
French

- Painter/Sculptor/Conceptual Artist; an abstract minimalist known for using contrasting vertical stripes to integrate the visual surfaces
- Addressed questions of how we look and perceive and how space can be used; regarded as visually and spatially audacious in nontraditional ways
- Determined as Judd did that 'if some say it's art, it's art'
- Post-object art ranged from performance, process, and Land Art; all united by ideas
- Exhibited in documenta in 1972, 1977, and 1982, and many times in the Venice Biennale, nearly every two years from 1972 to 2007
- Collaborated with Hermes on many stores; painted walls with bold graphics and trademark stripes

NOTABLE WORKS:

- *White Acrylic Paint on White and Green Raye Fabric,* White acrylic paint on white and green striped fabric, 1969, Collection of Alice and Lawrence Weiner, New York, United States
- *Painting/Sculpture,* Temporary work in situ, 1971, Solomon Guggenheim Museum, New York, United States
- *Defined, Finished, Infinite,* Temporary installation, 2014, Cité Radieuse, Marseille, France

MEL
Bochner

(1940–)
American

- Conceptual Artist; one of the first artists in 1960s to introduce language as Visual Art along with Kosuth
- Began doing colorful works with words in the late 1970s; more clearly connected to Conceptual Art than Abstraction of the day; continues to experiment with language; also teaches at Yale
- The Chicago Art Institute presented *Mel Bochner: Language 1966–2006*; the overview included 50 works
- Exhibited at the Whitney Biennial in 2004, Tate London in 2005, and another major retrospective at the National Gallery in 2011

NOTABLE WORKS:

- *Triangular and Square: First Diagonal,* Pastel on paper, 1974, Whitney Museum, New York, United States
- *Atoll,* Oil on canvas, 1983, Museum of Modern Art, New York, United States
- **SFT: *Complain, Complain, Complain, Complain*,** Oil on black velvet, 2007; racy words and phrases on black velvet

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MARKUS
Raetz

(1941–)
Swiss

- Painter/Illustrator/Sculptor; established a unique style of working with language in 1960s and 1970s
- The principle topic of his works is the nature of perception; many of the works are illusory and require interaction by the viewer; they can be understood when viewed from different angles
- Participated in documenta 1968, 1972, and 1982; internationally famous and in many museums

NOTABLE WORKS:

- *Cribriform*, Screenprint, 1967, Museum of Modern Art, New York, United States
- *Lisi*, Felt-tip pen on paper, 1979, Tate Gallery, London, United Kingdom
- *Retina*, Lithograph, 1979, Harvard Art Museum, Cambridge, United States

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RICHARD
Tuttle

(1941–)
American

- Sculptor/Printmaker/Painter/Installation Artist; a post-Minimalist known for small, subtle, intimate works making use of scale and line
- Works span range of media from sculpture, painting, drawings, printmaking, and furniture
- Works on paper are considered seminal works in American art
- Manipulates space with objects, placing unnaturally high or oddly on wall to challenge
- Called an artist's artist; influenced Kiki Smith, Jim Hodges, David Hammon, and others
- Opened his first retrospective at the Whitney in 1975; exhibited there again in 2005, 2014, and 2015; SFMOMA opened another major retrospective 2005; in many American museum collections

NOTABLE WORKS:

- *Purple Octagonal*, Dyed canvas, 1967, Museum of Contemporary Art, Chicago, United States
- *New Mexico, New York #14*, Acrylic on fir plywood, 1998, Pace Gallery, New York, United States
- *The Place in the Window #2*, Colored cotton fiber and wire mesh, 2013, Getty Center, Los Angeles, United States

LAWRENCE Weiner

(1942–)
American

- Conceptual Artist; a founding figure of the Post-Minimalist conceptual movement, along with Huebler, Kosuth, and Sol LeWitt
- Stated that without language there was no art; his work is nearly all language based
  - He left the decision to implement the idea and execute the work to the receiver of the work
- Began 1960s doing six years of explosions in the landscape, the *Cratering Piece*
- Exhibited at documenta in 1972, 1977, 1982, as well as the Venice Biennale in 2005; MOCA, Los Angeles, and the Whitney Museum both hosted surveys of his work in 2007

NOTABLE WORKS:

- *Removal to the support of plaster or wall board from a wall 36″ × 36″*, Drawings, 1970, Lisson Gallery, New York, United States
- *As far as the eye can see*, Site-specific painting, 1988, Collection of Marian Goodman, New York, United States
- *AT THE SAME MOMENT*, Site-specific painting, 2009, Governors Island, New York, United States

Gilbert and George

(Gilbert Prousch, 1943–), Italy
and
(George Passmore, 1942–), United Kingdom
British, married collaborative duo

- Sculptors/Photographers/Digital Artists/Performance Artists/Conceptual Artists; known for distinctive appearance and manner and their brightly colored, graphic-style artworks
- Subjects include religion, patriotism, media, the streets, nudity, and polka dots on naked bodies
- Most recognizable style is black and white base with hand-painted red and yellow touches using grids
- Both artists often appear in the performance works; their *Singing Sculpture* was first performed in 1970
- Their book, *Gilbert and George, The Complete Pictures 1971–2005*, was published by Tate Modern in 2007 and features over 1,000 works
- Works from the *Jack Freak Pictures* series are iconic, philosophical, violent pictorial images
- Represented the United Kingdom at the Venice Biennale in 2005; Tate Modern organized their retrospective in 2007
- Finished a series of 292 pictures in 2011, their largest series to date

NOTABLE WORKS:

- *George the Cunt and Gilbert the Shit*, two photographs, 1969, Tate Gallery, London, United Kingdom

Gilbert and George

(continued)

- *The Tuileries*, Charcoal on paper, and charcoal on paper mounted on wood, eight parts, 1974, Museum of Modern Art, New York, United States
- *Drunk with God*, Hand-dyed gelatin silver prints, 1983, Private Collection

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VITALY Komar

(1943–)

and

ALEXANDER Melamid

(1945–)

American, born in Russia

- Conceptual Artists; a tandem team who create Sots Art, a combo of Social Realism and Pop Art
- Graduated from the Moscow Art Institute 1967; worked together 36 years until separation in 2003
- Collaborated on many projects such as painting, sculpture, public performance, and photography
- Joined Ron Feldman Gallery in 1976; their work became more widely known
- Pioneered the use of multi-stylistic images in the 1970s with eclectic combinations of postmodernism
- Became the first Russian-born artists to receive funds from NEA in the 1980s; did many exhibitions in this decade
- Their first public sculpture was a bronze bust of Stalin installed in red light district, The Hague, in 1986
- Did series of monumental propaganda works in the 1990s in response to Socialist Realism in Russia
- Created the important *People's Choice* series (1994 to 1997) exploring the most and least wanted art of various countries based on professional polling surveys

NOTABLE WORKS:

- *Color Therapeutics*, Oil paint on wood and ink on paper, 1975, Tate Gallery, London, United Kingdom
- *I Saw Stalin Once When I Was a Child*, Oil on canvas, 1981–82, Museum of Modern Art, New York, United States
- *Stalin Monument*, Bronze, 1986, Red Light District, The Hague, Netherlands

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JOSEPH Kosuth

(1945–)

American

- Conceptual Artist/Theorist; an important leading figure of Conceptual Art movement, teacher, and publications editor
- An anti-formalist, he's breaking the optical barriers beyond object and into realm of language
  - Believes the idea or concept is the most important aspect of the work
- *His One and Three Chairs*, 1965, consists of chair, photo of a chair, and dictionary definition of a chair

Kosuth

(continued)

- Began making word pieces in neon 1965; first showed with Leo Castelli in 1969
- Participated in documenta in 1972, 1978, 1982, and 1992 as well as the Venice Biennale in 1976, 1993, 1999, 2007 and every year from 2011 onward with the European Cultural Center

NOTABLE WORKS:

- *One and Three Chairs,* Chair, photograph of same chair (to scale), enlarged printed definition of the word "chair," 1965, Museum of Modern Art, New York, United States
- *Titled (Art as Idea as Idea) The Word "Definition,"* Mounted photographic enlargement of the dictionary definition of "definition," 1966–68, Museum of Modern Art, New York, United States
- *Neither Appearance Nor Illusion,* Neon, 2009, Louvre Museum, Paris, France

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BARBARA

Kruger

(1945–)
American

- Conceptual/Graphic Artist/Photographer; a well-known feminist and frequent critic of sexism, consumerism, misuse of power, race, gender, corporate greed, and corporate power; part of the Picture Generation
- Most works consist of black and white photos overlaid with declarative captions in red on white
- Recognizable slogans: "I Shop Therefore I Am," "Your Body Is A Battleground"
- Worked as a graphic designer in the 1970s; picture editor for *House and Garden, Aperture,* and other publications; moved into photography in the late 1970s
- Her signature became agitprop, appropriating images overlaid with edgy text in the 1980s
- Has created large-scale immersive video and audio installations since the 1990s
- documenta 1982 and 1987; retrospective 1999 MOCA and Whitney; heavily exhibited worldwide

NOTABLE WORKS:

- *Untitled (You invest in the divinity of the masterpiece),* Photostat, 1982, Museum of Modern Art, New York, United States
- *Untitled (Your body is a battleground),* Photo silkscreen on vinyl, 1989, The Broad, Los Angeles, United States
- *It's all about me, I mean you, I mean me,* Photo collage, 2010, W Magazine, New York, United States

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GUY
Dill

(1946–)
American, active in Los Angeles

- Sculptor; a prolific contemporary artist creating abstract sculptures in bronze, steel, aluminum, and glass
    - Geometric forms are building block for his slabs, squares, cutouts, circles, and beams
- Works are masterful, graceful, and somewhat sleek and industrial
- Works have been exhibited and collected by many American museums

NOTABLE WORKS:

- *Untitled*, Cast concrete pigmented with black iron oxide, aluminum and stainless steel wire, 1969, Museum of Modern Art, New York, United States
- **SFT: *Japan 1***, Steel and glass, 1985; Asian temple facade with sweeping rectilinear angles and a large glass disk creating a Zen-like effect
- *Close Hauled*, Bronze, 2009, The Frostig Collection, Pasadena, United States

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SARAH
Charlesworth

(1947–2013)
American, active in New York

- Conceptual Artist/Photographer; made art with found photographs; would mix and match pictures and reproduce them in new configurations
- Was part of the Pictures Generation, an influential New York City group
- Created her first major series, *Modern History*, in 1979; rephotographed front pages of old newspapers; *Stills* series 1980s showed cutouts of single pictures isolated in a monochromatic background
- A friend and colleague of Cindy Sherman and Laurie Simmons; received posthumous recognition in 2013
- Works are in many museums worldwide; included in the Whitney Biennial in 1985 and Venice Biennale 1986

NOTABLE WORKS:

- *Fear of Nothing*, Two silver dye bleach prints, 1987, Whitney Museum, New York, United States
- *Buddha of Immeasurable Light*, Two silver dye bleach prints, 1987, Museum of Modern Art, New York, United States
- *Temple of My Father*, Photograph, laminated silver-dye bleach print (Cibachrome) with lacquered frame, 1989, Museum of Fine Arts, Boston, United States

LOUISE Lawler

(1947–)
American

- Photographer/Conceptual Artist; an appropriation artist whose works consist mostly of other people's images put into a new and different context
  - Her work is a commentary on art markets and commoditization
- Part of the Pictures Generation along with Cindy Sherman and Barbara Kruger
- Photos are in private collections, art fairs, and museum collections
- Included in documenta in 2007 and the Whitney Biennial in 1991, 2000, and 2008

NOTABLE WORKS:

- *Arranged by Barbara and Eugene Schwartz,* Gelatin silver print, 1982, Private Collection
- *Helms Amendment,* Installation, 94 black-and-white photographs, vinyl wall texts, gray painted wall, 1985, Private Collection
- *Pollock and Tureen (traced),* Works on paper, signed certificate, installation instructions, 1989/2013, Museum of Modern Art, New York, United States

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SHERRIE Levine

(1947–)
American

- Photographer/Painter/Sculptor/Conceptual Artist; known for remaking famous works, called re-photography, and drawings
- Part of generation that appropriates and transforms imagery, objects, ideas; has borrowed and re-conceptualized images and text for over 30 years
  - These appropriations are conceptual gestures that question modernist myths of originality
- Identifies with Cindy Sherman, Barbara Kruger, and Richard Prince, working in the same mold
- Altered Duchamp's famous *Fountain* 1912 with bronze plating, adding a new dimension to an icon; she alters only male work as a means to denigrate their claims

NOTABLE WORKS:

- *After Walker Evans: 4,* Gelatin silver print, 1981, Metropolitan Museum, New York, United States
- *Fountain (After Marcel Duchamp: A.P.),* Bronze, 1991, Walker Art Center, Minneapolis, United States
- *Crystal Skull: 1–12,* Crystal Glass, 2010, Private Collection

RICHARD
Prince

(1949–)
American, born in the Panama Canal Zone

- Painter/Photographer/Sculptor; a pure appropriator mining images from mass media, advertising, social media, and entertainment
  - Pop culture is the focus of his work; explores the mythical status of cowboys, bikers, movie stars
- The *Cowboy* series created between 1980 and 1992 involved re-photographing the iconic Marlborough Man from cigarette advertisements
- Created his first joke series 1985 with satirical text atop monochromatic backgrounds
  - Text one-liners or phrases about concerns, sexual fantasies, or frustrations
- His *Celebrities* (ongoing) series dealt with American obsession with movie stars
- Recently soft porn and images such as nurses with their mouths covered with surgical masks have been the focus of his work
- Says he has no skills, he just "plays the camera"; uses a cheap lab to blow up the pictures and prints in editions of two
- Has not abandoned appropriation or the camera as much as taken it to a clown-like territory
- His new work is cartoon-like and has been described as "Basquiat meets Dubuffet," like trick-or-treat
  - This is not so distant from his 1980s appropriation of cowboy photographs and other images
- The Solomon Guggenheim Museum hosted a major retrospective of his work in 2007; largely considered ahead of his time with thoroughly pervasive media
- Lost a legal suit in 2008 regarding copyright infringement filed against him and Gagosian Gallery

NOTABLE WORKS:

- *Spiritual America*, Chromogenic print, 1983, Whitney Museum, New York, United States
- *Untitled (Cowboy)*, Ektacolor photograph, 1989, Metropolitan Museum, New York, United States
- *Up There*, Acrylic and silkscreen on canvas, 1993, Skarstedt Collection, London, United Kingdom

YASUMASA Morimura

(1951–)
Japanese, active in Osaka, Japan

- Filmmaker/Photographer; an appropriation artist whose work consists of inserting his face and body into portraits of famous artists and celebrities, achieving international fame
- Through extensive use of props, costumes, makeup, and digital manipulation he masterfully transforms himself into recognizable subjects, often from the Western cultural canon; similar in process to Cindy Sherman
- Bases his work on seminal paintings by Frida Kahlo, Vincent van Gogh, Diego Velázquez, Jean-Auguste-Dominique Ingres, Andy Warhol
- The artist's reinvention of art historical and iconic photographs challenges the associations of the viewer, comments on Japan's absorption of Western culture, and challenges the authority of identity
  - Dealing with issues of cultural and sexual appropriation, he is exploring ideas of image consumption, identity, and desire. Would Marilyn Monroe be as sexy if she were Japanese? And or if she were a man?
- Graduated from Kyoto City University of Arts in 1978 and began teaching painting
- Began to exhibit around 1983 or 1984 with solo exhibitions at Kyoto and Osaka
- Major exhibitions include 1988 Venice Biennale; 1992 solo exhibition at the Museum Contemporary Art, Chicago; 1993 solo exhibition Cartier Foundation, Paris; 1994 traveling show *Japanese Art after 1945: Scream against the Sky*
- In the 1990s he broadened his range by using computer technology to manipulate photographs and often superimpose portions of his image over those of celebrities like Marilyn, Madonna, and Michael Jackson
- Morimura's career has created more than 350 different faces
- Works in virtually every museum world-wide and private collections

NOTABLE WORKS:

- **SFT: *La Source 1, 2, 3 (triptych)***, C-print, 1986–89; set of three sensual views of Ingres's *La Source* lent to the Louvre for 150th birthday exhibition, Montauban, France, 2008, with our work juxtaposed with original *La Source* by Ingres
- *Self Portrait (Actress)/After Vivien Leigh 3*, Photograph, 1996, County Museum of Art, Los Angeles, United States
- *Monna Lisa in Its Origin*, C-print, 1998, Museum Modern Art, San Francisco, United States
- *For my sister/to devote to Cindy Sherman*, Color photograph, 1998, National Museum of Modern Art, Kyoto, Japan

Morimura

(continued)

- *Comedian (Dance 1)*, Polaroid dye diffusion print, 2005, J. Paul Getty Museum, Los Angeles, United States
- *The season of the fiery season/Requiem to something (MISHIMA)*, HDTV with color and sound 7'47", 2006, National Museum of Modern Art, Tokyo, Japan

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THE CALIFORNIANS (LOS ANGELES REGIONALISTS)

CHARLES

Garabedian

(1923–2016)
American, active in Los Angeles

- Painter/Draftsman; known for imaginative works rich in references to Greek and Chinese symbolism
- Artwork reveals a deeply personal world that explores the relationship between painting and sculpture
- Did not become an artist till after 40; received master's degree from UCLA in 1961
- Figures are often disproportionate, more a reference to historic works than the human body
- Most prolific work in 1960/70s; still continued to paint later in life
- Received Guggenheim fellowship in 1979
- The Santa Barbara Museum of Art hosted a large retrospective of his work in 2011

NOTABLE WORKS:

- *Dr. Jekyll and Mr. Hyde*, Watercolor on paper, 1970, Museum of Contemporary Art, San Diego, United States
- *Prehistoric Figures*, Acrylic on panel, 1978–80, Museum of Art, Santa Barbara, United States
- *Ruin V*, Acrylic on canvas, 1981, Museum of Contemporary Art, Los Angeles, United States

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ED

Moses

(1926–2018)
American

- Painter; major figure in the Los Angeles art scene since 1957; highly influential
- Inventive and experimental; used different materials and applications in many styles of work
- Abstracts range from linear and patterned to bulbous and lascivious shapes to muted and spare
- Exhibited at Ferus Gallery in 1957 with Ruscha, Irwin, Al Bengston, Kaufman, Altoona, Bell
- Created resin/latex paintings for a show at the Walker Art Center in 1971, which completely sold out
- Started famous diagonal grid paintings in 1973; Clement Greenberg dubs Moses a "player"

Moses

(continued)

- Produced large body of monochrome paintings that were wildly popular in the late 1980s; works later went to the LA Louver Gallery, Los Angeles
- His art was featured in the Pompidou Center's survey exhibition *Los Angeles: Birth of an Artistic Capital, 1955–1985* in Paris
- Also exhibited at documenta 1972, Whitney Biennial 1991; MOCA Los Angeles hosted his 50-year retrospective in 1996
- In high demand until about 1995, when Abstract Art became less popular
- Many exhibitions and collections worldwide

NOTABLE WORKS:

- **SFT: *Therm Reac-tor***, Acrylic and shellac on canvas, 1993; Impressionistic abstract in pastel colors; contains a rare figurative passage in the top left corner
- *Wedge Series A-S*, Fiberglass resin, polyester resin, acrylic, and powdered pigments on canvas, 1972, Albright-Knox Art Gallery, Buffalo, United States
- *Cubist Drawing A1*, India ink and Charcoal, 1976, LA County Museum of Art, Los Angeles, United States
- *Untitled (From the Barcelona Collection)*, Lithograph, 1989, Laguna Art Museum, Laguna Beach, United States

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RICHARD "RAFE"
Affleck

(1928–2015)
American, active
in Los Angeles

- Sculptor; internationally regarded Californian artist noted for combining rigidity of stainless steel with shimmering effects of water
- Did lyrical water sculptures in post–David Smith-like creations with unique and twisting water flows. Received many commissions in California for public art for his unique and renowned water sculptures in environments

NOTABLE WORKS:

- *Horizons 76*, Stainless steel and concrete, 1976, Newport Beach City Hall, Newport Beach, United States
- **SFT: *Environmental Water Sculpture #66***, Stainless steel, 1987; sculptural steel water feature in pentagon-shaped pool
- *Kinoptic Fountain*, Metal sculpture and pool, 1987, Financial Plaza Tower II, Oxnard, United States
- **SFT: *Monolith Water Sculpture***, Stainless steel, 1988; steel water feature on an island in a pool
- *Untitled Fountain*, Metal sculpture and pool, 1999, 701 N Del Norte, Oxnard, United States

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LLYN
Foulkes
(1934–)
American, active in Los Angeles

- Painter; creates impeccable landscapes, disturbing portraits and photography based on postcards
- Diverse body of work resists categorization; one of the most underrecognized of his era
- Exhibited at the Whitney Museum 1967; first retrospective at the Newport Harbor Art Museum 1974; MCA, Chicago 1978; MOCA, Los Angeles 1992; documenta 2012; Venice Biennale 2011
- Opened major retrospective of 150+ works at the Hammer Museum, Los Angeles, 2013
- A full-length film about his career, titled *Llyn Foulkes One Man Band,* was released in 2013

NOTABLE WORKS:

- *In Memory of St. Vincent School,* Assemblage, 1960, Norton Simon Museum, Pasadena, United States
- *Postcard from Topanga,* Oil and acrylic on wood, 1984, Museum of Contemporary Art, San Diego, United States
- *I think it's over,* Mixed media on panel, 2011, Fondazione Prada, Milan, Italy

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JOE
Goode
(1937–)
American

- Painter; known for large-scale monochromatic milk bottle, cloud, waterfall, and ocean imagery
- A 50-year career in Los Angeles, Pop Art world, with first solo show in 1961
- Included in Pasadena Art Museum show 1962 with Lichtenstein, Dine, Warhol, Ruscha
- Explored, obscured, tore, shot at, and otherwise violated two-dimensional picture plane
  - With its torn and punctured surface, the painted photo appears as the relic of destruction
- Began exploring dance, performance, and theater in the late 1970s; the Joe Goode Performance Group incorporated in 1986 and continues to perform worldwide
- Photography has entered his work in recent years; Goode applies acrylic gel to digital prints in blobs and layers
- Fire in studio in 2008 burned 100 paintings; his style changed to incorporate charred work in paintings
- Works shown worldwide; included in important show *Pacific Standard Time: Art in L.A.,* 1945–1980

NOTABLE WORKS:

- *Small Space,* Oil on canvas with painted glass bottle, 1963, Whitney Museum, New York, United States

Goode

(continued)

- *Torn Cloud Painting 73*, Oil on canvas, 1972, Collection of Joe Goode and Hiromi Katayama
- *Studies of the Past 52*, Acrylic over archival digital print, 2009, Leslie Sacks Gallery, Santa Monica, United States

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EDWARD
Ruscha

(1937–)
American

- Painter/Photographer/Draftsman/Conceptual Artist; one of the great Pop artists; uses a combination of images and language to communicate
- Pioneered conception of paintings as signs both literal and metaphorical
- Created pictures of gas stations in the 1960s as a commentary on monotonous conformity in American life
- Choice of images is strictly American; combines cityscapes of Los Angeles and vernacular language to show banality of urban life
- First solo was Ferris Gallery, LA; later represented by Pace, now Gagosian; large international exhibition schedule and actively growing
- Numerous retrospectives starting 1983 at SFMOMA; represented the United States at the Venice Biennale in 2005
- Recent exhibition, *Course of Empire*, National Gallery, London, juxtaposes old and new buildings, speaking about the cyclical nature of civilization

NOTABLE WORKS:

- *Boss*, Oil on canvas, 1961, The Broad Collection, Los Angeles, United States
- *Los Angeles County Museum on Fire*, Oil on canvas, 1965–68, Hirshhorn Museum, Washington, D.C., United States
- **SFT: *ABC - Xtra Key***, Acrylic on canvas, 1990; language on image with several nuanced meanings and thought-provoking presentation
- *Sin/Without*, Oil and acrylic on canvas, 1990, LA County Museum of Art, Los Angeles, United States

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CHRIS
Burden

(1946–2015)
American

- Sculptor/Performer/Conceptual Artist; nationally prominent LA artist known for his performances that often include elements of violence or harm to his own body
- Came to performance in the 1970s; made a series of performances with theme of personal danger
- Did *Trans-Fixed* performance in 1974, in which he was crucified on the back of a Volkswagen

Burden

(continued)

- First exhibit opened in 1979 at Felsen Gallery, featured *Big Wheel*; exhibited at LA MOCA, 2009
- His 1999 sculpture *When Robots Rule: The Two-Minute Airplane Factory* was shown at the Tate Gallery in 1991
- His piece *Ghost Ship* (2005), a crewless, self-navigating yacht, did 330-mile, five-day trip near Shetland, Scotland
- A documentary chronicling his life and work was released in 2016, titled *Burden*

NOTABLE WORKS:

- *Shoot*, Performance: .22 caliber rifle and bullet, 1971
- *Atomic Alphabet*, Etching and watercolor on paper, 1980, Museum of Modern Art, San Francisco, United States
- *Fist of Light*, Aluminum, HVAC equipment, and halide lights, 1993, Gagosian Gallery, Los Angeles, United States
- *Urban Light*, Installation: 202 restored cast iron street lamps, 2008, LA County Museum of Art, Los Angeles, United States
- *Metropolis II*, Kinetic sculpture, 2011, LA County Museum of Art, Los Angeles, United States
  - This monumental work took four years to complete

LIGHT AND SPACE ART

STEPHEN
Antonakos

(1926–)
American, born
in Greece

- Sculptor; recognized as world's pioneer light artist, noting it is difficult to separate light from space
- First encountered neon as art in 1960 when intrigued by light emanating from New York City signs
- Worked in geometric forms, usually incomplete circles and squares and use of color neon tubes
- Creates a formal relationship with the work and the architecture of the room or building
- Known for meditation rooms or chapels done all over world in the 1980s, an idea he got from visiting Japan
- Has had a long career of over 100 solo shows, 250 group shows, and 50 public works

NOTABLE WORKS:

- *Seven foot ten inch Blue and Red Incomplete Circle*, Neon, 1975, Courtauld Institute of Art, London, United Kingdom
- *Red Neon Circle Fragments on a Blue Wall*, Paperboard, plastic and neon, 1977, Smithsonian Museum of American Art
- *Golden Angel*, Gold leaf on wood panel with red and apple-green neon, 1996, National Gallery of Art, Washington, D.C., United States

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ROBERT

Irwin

(1928–)
American

- Painter/Sculptor/Landscape Architect/Installation Artist; explores perception and the conditional, often through site-specific, architectural interventions
- Pivotal artist, practitioner, theoretician, and Minimalist known for shaping the void
- His is an art of total illusion created out of nothingness and leads to Minimalism
- Noted for circles, disks, dot paintings, columns, fluorescent works, scrim constructions
    - Pioneered semi-transparent textile scrims lighted from behind for eerie effects
- Left studio work to do installations in 1970
- Designed central garden at the Getty Center, Los Angeles in 1992
    - Carved an inscription that reads: "EVER PRESENT NEVER TWICE THE SAME, EVER CHANGING NEVER LESS THAN WHOLE."
- Redesigned an old Nabisco factory into the Dia, Beacon, New York, in 2000
- Awarded a Guggenheim Fellowship 1976 and MacArthur Fellowship "Genius Grant" 1984; elected to the American Academy of Arts and Letters in 2007

NOTABLE WORKS:

- *Untitled*, Acrylic paint on shaped aluminum, 1966–67, Hirshhorn Museum, Washington, D.C., United States
- *1° 2° 3° 4°*, Three Tergal voile walls, violet, green, and orange; five floating frames painted with black lacquer, front to back, and fluorescent lights, 1992, Museum of Contemporary Art, San Diego, United States
- *Light and Space*, 115 fluorescent lights, 2007, Museum of Contemporary Art, San Diego, United States

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DAN

Flavin

(1933–1996)
American

- Sculptor; made sculpture and installations from commercially available fluorescent light fixtures
- Created a major space viewer enters using judiciously placed common fluorescent tubes
- Work is an accent that defines certain spatial voids
- The most impressive light artist where light is not a gimmick; first used light as art in 1961

Flavin

(continued)

NOTABLE WORKS:

- *Icon V (Coran's Broadway Flesh)*, Oil on gesso on Masonite, porcelain, chains, incandescent bulbs, 1962, Private Collection, New York, United States
- *Greens crossing greens (to Piet Mondrian who lacked green)*, Green fluorescent light, 1966, Solomon Guggenheim Museum, New York, United States
- **SFT: *Untitled (for Connor Cruise O'Brien)* 6a**, Fluroescent tubes, 1990, green, pink, yellow, and red fluorescent light eight-foot long placed at a 45-degree angle to floor, wall hung with a projecting perpendicular element part of the sculpture

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Chryssa

born Chryssa Vardea Mavromichali
(1933–2013)
American, born Greece

- Multidisciplinary Artist; bridged gap between Pop Art and light sculpture; related to earlier Pop artists Demuth and Davis
- Studied Paris in 1953 with Andre Breton and Max Ernst under Alberto Giacometti
- Came to California School of Fine Arts, San Francisco, in 1954; opened a studio in New York and became a citizen in 1955
- Experimented with found art object sculpture using fragments of neon signs
- Loved industrial lettering, leading to her signature style of large letter light projects

NOTABLE WORKS:

- *The Gates to Times Square*, Welded stainless steel, neon, and Plexiglas, 1966, Albright-Knox Art Gallery, Buffalo, United States
    - This work forms a 10 foot cube that viewers can walk through
- *Five Variations on the Ampersand*, Neon in tinted-Plexiglass vitrines, 1966, Museum of Modern Art, New York, United States
- *Untitled Light Sculpture*, Neon, 1980, Skidmore, Owings and Merrill, Chicago, United States

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LARRY

Bell

(1939–)
American

- Painter/Sculptor; a pioneering Light and Space artist; creates subtle glass boxes
- His glass cubes rest on transparent glass bases and are coated to create delicate effects of light
- His work is romantically coloristic and classically austere with affinity to Minimalism
- Has many works in museums and public spaces in the United States and abroad; works in Taos, New Mexico, and Venice, California

Bell

(continued)

NOTABLE WORKS:

- *Untitled*, Coated glass with chrome-plated brass frame, 1965, Solomon Guggenheim Museum, New York, United States
- *Mel 96,* color vapor drawing on wove paper, 1985, National Gallery of Art, Washington, D.C., United States
- *SF 6.20 11A (Small Figure)*, Mixed media on black paper, 2011, Peter Blake Gallery, Laguna Beach, United States

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DOUG

Wheeler

(1939–)
American

- Draftsman/Painter/Installation Artist; a pioneer of Light and Space movement in 1960s with James Turrell and Robert Irwin
- Creates infinity environments and altered space to eliminate any corners or places where light is uncontrolled by the artist
  - Walking into his spaces is a vacuous feeling of no end and inability for viewer to focus
- Large installations at Guggenheim Bilbao (2000–01) and MCASD (2011)
- Raised in Arizona; today divides time between Santa Fe, New Mexico, and Los Angeles, California, with wife, film producer Bridget Johnson

NOTABLE WORKS:

- *Untitled*, Vacuum-formed Plexiglass, sprayed lacquer on acrylic, magnetic transformer, and neon, 1968, Orange County Museum of Art, Santa Ana, United States
- *RM 669*, Vacuum-formed Plexiglas and white UV neon light, 1969, Museum of Contemporary Art, Los Angeles, United States
- *PSAD Synthetic Desert III*, Reinforced fiberglass, anechoic absorbers, neon, and sound equipment, 1971 (realized 2017), Solomon Guggenheim Museum, New York, United States

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KEITH

Sonnier

(1941–)
American

- Performance Artist /Video Artist /Light Artist; best known for his innovations in light sculpture
- Part of group of sculptors in 1960s—Dan Flavin, Michael Heizer, James Turrell, Richard Serra—that expanded the definitions of sculpture experimenting with industrial and ephemeral materials
- Interested in ways to engage all senses in work and capturing source of materials
- Was part of the Process Art movement but one of most successful with light in sculpture
- Has works is many collections nationally and worldwide

Sonnier

(continued)

NOTABLE WORKS:

- *Plaster Cast in Satin* from *7 Objects/69*, Multiple of plaster and satin, 1969, Museum of Modern Art, New York, United States
- *Lit Square*, Sculptures, glass sheet, neon tubes and electrical cables, electrical components, 1969, National Gallery of Australia, Canberra, Australia
- *Elliptical Shields Series (IV)*, Corrugated aluminum, neon, transformer, expanded metal, 1994, County Museum of Art, Los Angeles, United States

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DANIEL "DAN"

Graham

(1942–)
American

- Sculptor/Critic/Theorist/Curator; artwork focuses on cultural phenomena and incorporates photography, video, glass, mirrors; associated with Light and Space and Conceptual Art
- The grandfather of steel and glass structures and open-air sculptures in museums and parks
  - His glass is slightly reflective and goes hand-in-hand with looking at oneself
  - Works are predominantly Minimalist aesthetic and examine relationship of space
- Opened a gallery in New York City in 1964; first show featured LeWitt, Judd, Flavin, and Robert Smithson
- Had his artistic breakthrough in 1966 with series of magazine-style photos and text about 1960s housing
- Moved to creating indoor and outdoor pavilions using mirrors, glass, and steel in 1975; leading to increased popularity
- His writings extend to non-art subjects and reject the idea of the white cube's exclusivity or separation from the outside world
- Exhibited documenta 1972, 1977, 1982, 1992, and 1997, and Venice Biennales in 1976, 2003, 2005
- Retrospective MOCA, Los Angeles, 2009; exhibited and collected worldwide; best known in Europe

NOTABLE WORKS:

- *New House, Staten Island, New York; Development, Side Views,* Bayonne, N.J., Chromogenic Prints, 1966–78, Metropolitan Museum, New York, United States
- *Figurative*, Offset printed periodical, 1965, printed 1968, Museum of Modern Art, New York, United States
- *Three Linked Cubes/Interior Design for Space Showing Videos*, Wood-framed, clear, and two-way mirrored glass panels, 1986, Whitney Museum, New York, United States

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JAMES
Turrell

(1943–)
American

- Sculptor; concerned with light and space, skyscapes, light tunnels, and outdoor environmental works
- Worked with Los Angeles in late 1960s with Robert Irwin and Doug Wheeler
- Known for work on Roden Crater, Flagstaff, Arizona, turning a natural volcanic crater into a naked eye observatory
- Creates light tunnels and projections that create shapes that appear to have mass but are only light
- Did series of skyscapes in the 1970s; 15 viewers at a time came into an enclosed space and viewed the sky through an aperture in the roof
- Major retrospective at the Guggenheim, New York, in 2013 and LA County Museum of Art in 2015

NOTABLE WORKS:

- *Afrum I (White)*, Projected light, 1967, Solomon Guggenheim Museum, New York, United States
- *The Light Inside*, Neon and ambient light, 1999, Museum of Fine Arts, Houston, United States
- *Breathing Light*, LED light and space, 2013, County Museum of Art, Los Angeles, United States

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MARY
Corse

(1945–)
American

- Sculptor/Painter; often associated with the Light and Space artists though she evolved independently on the fringe of the Los Angeles scene
- Known for paintings using pigments mixed with clear glass microspheres to create a reflective surface
  - Effect of the work tends to shift depending on the eye, position of viewer, and light
- Creates minimal work on paper in geometric and block forms; studied quantum physics
- Received early acclaim in the 1960s but stayed on the periphery; recent interest in her work has brought her closer to mainstream conversations
- In 2011, MCASD featured her major works in its exhibit *Phenomenal: California Light, Space, and Surface*, 2011–2012, her first solo museum survey was hosted by the Whitney Museum, New York, in 2018

NOTABLE WORKS:

- *Untitled (Two Triangular Columns)*, Painted wood and acrylic, 1965, Whitney Museum, New York, United States

Corse

(continued)

- *Untitled (White Light Grid Series)*, Glass microspheres in acrylic on canvas, 1968, Museum of Contemporary Art, San Diego, United States
- *Untitled (Light Painting)*, Glass microspheres in acrylic on canvas, 1971, Solomon Guggenheim Museum, New York, United States

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PROCESS ART

ROBERT Morris

(1931–)
American

- Sculptor/Performance Artist; a 1960s exponent of Minimalism and pioneer of Land Art and performance art; created a style of radical simplification for the 1980s
- Explored a variety of stylistic approaches from scatter art, performance art, and earth works to paintings and sculpture symbolizing a nuclear holocaust
  - Most of the major events of the last half century were highlighted in one phase or another of his prolific, mercurial career
- Continued the tradition of alternative materials post–Joseph Beuys (who used fat and felt)
- Developed the organization of entire rooms into a unity of sculptural mass and space
- Designed a show for the Tate in 1971 that filled the whole center gallery with ramps and cubes
- Switched to figurative work in the 1970s; often worked with themes around fear of nuclear war
- Created the Robert Morris Observatory in the Netherlands, a "modern Stonehenge" that identifies the solstices and the equinoxes
- Opened retrospective at the Centre Pompidou in 1995

NOTABLE WORKS:

- *Slab (Cloud)*, Painted aluminum, 1962 reconstructed 1973, National Gallery, Canberra, Australia
- *Rope Piece*, Painted rope and wood, 1964, Museum of Modern Art, New York, United States
- *Untitled*, Fiberglass and fluorescent light, 1965–66, Museum of Art, Dallas, United States

SAM
Gilliam

(1933–)
American

- Painter; initially a highly recognized Color Field artist; later migrated into Process Art
- Was the first artist to introduce idea of painted canvas hanging without stretcher bars
    - Flung liquid color onto stretched canvas in a random fashion somewhat like Jackson Pollock, then detached canvas from support and suspended it from the ceiling like a hanging landscape
- Veered away from draped canvasses in 1975 toward geometric collages and quilt paintings

NOTABLE WORKS:

- *10/27/69*, Synthetic polymer paint on canvas, 1969, Museum of Modern Art, New York, United States
- *The Arc Maker I & II*, Acrylic on canvas with collage, 1981, IDetroit Institute of Art Museum, United States
- *The Petition*, Mixed media, 1990, Smithsonian American Art Museum, Washington, D.C., United States

EVA
Hesse

(1936–1970)
American, born in Germany

- Sculptor; one of the most original and influential to move from primary structures to Process Art
- Explored process in organic, malleable, and feminine ways such as sewing and, in serial order, using modular repetition
- Allowed her forms to emerge from memory; dealt with issues of sexuality and self-awareness
- Used materials such as latex, rubber, fiberglass, cloth, and rope that often stretched from floor to ceiling and across walls
- Died tragically at 34 as a result of chemical exposure over her career

NOTABLE WORKS:

- *Hang Up*, Acrylic paint on cloth over wood; acrylic paint on cord over steel tube, 1966, Institute of Art, Chicago, United States
- *Accession II*, Steel with plastic tubing, 1967–68, Detroit Institute of Art Museum, United States
- *Repetition Nineteen III*, Polyester and fiberglass resin, 1968, Museum of Modern Art, New York, United States

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LYNDA
Benglis
(1941–)
American

- Sculptor/Painter/Conceptual Artist/Performance Artist; processed forms to pursue pictorial effects in various materials such as rubber, plaster
- Started pouring fluids on floor in the early 1970s; instead of shaping the material she let it seek its own form
- Developed wall reliefs of plastic and bronze in sumptuous decorative manner such as gold leaf
- Began popular series of double knot bronzes like *Double Knot*, 1987, in bronze, copper, zinc
- Later work includes gilded sculptures

NOTABLE WORKS:

- *Blatt*, Dayglo pigment and poured latex, 1969, Museum of Modern Art, New York, United States
- *Untitled*, Acrylic paint and crayon on pigmented molded paper, 1979, Harvard Art Museum, Cambridge, United States
- **SFT: *Untitled Double Knot***, Bronze, 1986; large double knot of copper, zinc and acid on bronze

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BARRY
Le Va
(1941–)
American

- Sculptor/Installation Artist/Draftsman; one of first Process artists; intent on knocking art off its pedestal and changing its meaning
- Claimed the floor as his field of operations by scattering massive amounts of materials or forms to create works he called “distributions”
  - These appear random, even chaotic; they are in fact premeditated and executed according to plan
- Created installations in the mid-1960s in which elements were arranged in ways left to rule of chance
- Composed works by breaking panes of glass in the late 1960s
- His work physically involves the viewer, who approaches the work from different sides and moves through it examining interiors and relationships
- Was in documenta in 1972, 1978, and 1982; shown in most collections nationally and worldwide

NOTABLE WORKS:

- *Equal Quantities: Placed or Dropped In, Out, and On in Relation to Specific Boundaries*, Gray felt, aluminum lengths, and steel ball bearings, 1967, National Gallery of Art, Washington, D.C., United States
- *Continuous and Related Activities; Discontinued by the Act of Dropping*, Felt and glass, 1967, Whitney Museum, New York, United States

Le Va

(continued)

- *Installation Plan View - Accumulated Vision (Separates): Length Ratios (In Perspective) #VIII*, Ink and colored pencil on vellum, Albright-Knox Art Gallery, Buffalo, United States

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SITE AND ENVIRONMENTAL ART

Christo

born Christo Vladimirov Javacheff
(1935–)
Bulgarian,
and

Jeanne-Claude

born Jeanne-Claude Marie Denat
(1935–2009)
French

- Draftsmen/Installation Artists; most celebrated for their site-specific sculptures and environmental works and incredibly ambitious wrapping projects worldwide
- The two met in Paris in 1958; they built their relationship making art together; married in 1962
- The work is visually impressive and often criticized as a result of its scale
    - Art critic David Bourdon described Christo's wrappings as a "revelation through concealment"
- Christo studied at Sofia Academy in Bulgaria and Vienna Academy in Austria; moved to Paris in 1958 and made living by doing portraits; he met Jeanne-Claude while painting her mother's portrait
- Jean-Claude studied Latin and philosophy at the University of Tunis; she became an artist out of love for Christo, saying, "If he had been a dentist, I would have become a dentist"
- Emigrated to the United States in 1964; settled in New York City; displayed work with several galleries including Leo Castelli
    - Financed projects by creating drawings, collages, lithographs, storefronts; even now the projects are funded based on sales of preparatory drawings; no sponsorships or grants are accepted
- In the beginning, only Christo was credited for their collaborative works; their older works were retroactively credited to both artists from 1994 onward
- Participated in documenta 4 (1968) in Kassel, Germany, with *Corridor Storefront* and a large inflatable structure that was lifted by cranes they called an air package
- Their works are all ephemeral and only survive in photographs and memories; materials are recycled afterward; Christo said, "It takes greater courage to create things to be gone than to create things that will remain"
- After Jean-Claude's death in 2005 Christo continues to make work under their joint name

NOTABLE WORKS:

- *Wrapped Coast*, Erosion-control synthetic fabric, polypropylene rope, fasteners, threaded studs, and clips, 1968–69, Little Bay, Sydney, Australia

Christo and Jeanne-Claude (continued)

- *Running Fence*, Heavy woven white nylon fabric, steel cable, steel poles, earth anchors, and hooks, 1972–76, Sonoma and Marin Counties, California, United States
- *Surrounded Islands*, Floating pink woven polypropylene fabric, octagonal booms, anchors and lines, 1980–83, Bay of Biscayne, Miami, Florida
- *The Umbrellas*, 3,100 umbrellas, 1984–91, Joint project installed in Japan and the United States simultaneously
- *Wrapped Reichstag*, Thick woven polypropylene fabric with an aluminum surface and blue polypropylene rope, 1971–95, Berlin, Germany
    - Seen by five million visitors, we witnessed with MCASD
- *The Gates*, Free-hanging saffron colored fabric panels, suspended from steel structures, 1979–2005, Central Park, New York, United States
    - About 7,500 gates covered orange curtains 16 feet high, 12 feet between, along 23 miles of paths; $21 million dollars; a project we witnessed with MCASD

WALTER De Maria

(1935–2013)
American

- Sculptor/Conceptual Artist; created works connected with land, minimal and Conceptual Art allied with DIA, New York City
- Born California; studied Berkeley; influenced by early Dada before becoming Minimalist
- Early sculptures in 1960s use simple geometric shapes in stainless steel and aluminum
- Installed 400 steel poles in the remote desert of New Mexico in 1977; the poles attract lightning when storms pass through
    - *The Lightning Field*, 1977, *Earth Room*, 1977, and *Broken Kilometer*, 1979, are on continuous view and maintained by Dia Beacon, New York
- Included in documenta in 1977; did permanent sculpture, *The Vertical Earth Kilometer*, Friedrichsplatz Park
- Known for his spheres of polished granite; the first was completed in 1989; similar works were installed at museums in Japan in 2000 and 2004; the 25-ton piece *Large Red Sphere* was installed in Munich, Germany, in 2010

NOTABLE WORKS:

- *The Lightning Field*, 400 Stainless steel poles, 1977, Quemado Desert, United States

De Maria

(continued)

- *Earth Room*, 250 cubic yards of earth, 1977, New York, United States
- *The Vertical Earth Kilometer*, Brass and sandstone, 1977, Friedrichsplatz Park, Kassel, Germany
- *The 2000 Sculpture*, 2000 white polygonal shaped rods, 1992, Collection of Walter A. Bechtler-Siftung, Uster, Switzerland

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DENNIS Oppenheim

(1938–2011)
American

- Sculptor/Photographer/Performance Artist/Conceptual Artist/Earth Artist; his practice involved questioning the nature of art and art-making as well as the position of the gallery in a larger social context
- Studied at the California College of the Arts (BFA) and Stanford (MFA)
- Part of group showing, *Earthworks*, in 1968 at Dwan Gallery, New York City
- Created machine pieces, complex space-filling devices, in the 1980s
- Best known for public sculptures made in the last two decades of his career
  - His work *Device to Root Out Evil* was included in the Venice Biennale in 1997

NOTABLE WORKS:

- *Canceled Crop*, Photo documentation of plowed wheat field, 1969, Tate Gallery, London, United Kingdom
  - The route from Finsterwolde (location of wheat field) to Nieuwe Scans (location of storage silo) was reduced by a factor of six and plotted on a 154 × 267-meter field. The field was then seeded following this line. In September the field was harvested in the form of an X. The grain was isolated in its raw state
- *Parallel Stress*, Ten-minute performance with block wall and collapsed pier, 1970, New York, United States
- *Device to Root Out Evil*, Galvanized structural steel, anodized perforated aluminum, transparent red Venetian glass, concrete foundations, 1997, Denver Art Museum, Denver, United States

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ROBERT

Smithson

(1938–1973)
American

- Sculptor/Writer; revolutionized contemporary art with works that question permanence, materials, function; famous for Land Art
- Emerged as minimalist in 1964 using glass, mirrors, and neon tubes to explore refraction
- Worked with Robert Morris and Sol Lewitt; better known as a critic than artist

NOTABLE WORKS:

- *Plunge,* Steel; ten units with square surfaces, 1966, Denver Art Museum, Denver, United States
- *Chalk Mirror Displacement,* Six mirrors, chalk, 1969, Oxted Quarry, Oxted, United Kingdom
- *Spiral Jetty,* Mud, precipitated salt crystals, rocks, water coil, 1970, Rozel Point, Great Salt Lake, United States

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JAN

Dibbets

(1941–)
Dutch

- Conceptual Artist/Land Artist/Photographer; best known as a Land Artist concerned with natural world and facts of perception
- Often works with a camera; very concerned with light, observation, perspective, and space
- Photo documentation of his work is included in museums around the world
- He set 135 bronze medallions between north and south limits of Paris in 1994
- Became internationally known after showing work in the Dutch Pavilion at the Venice Biennial in 1972

NOTABLE WORKS:

- *Perspective Correction – 5 piles,* Letterpress print on cardboard, 1970, Art Institute of Chicago, United States
- *Panorama Dutch Mountain 12 x 15° Sea II A,* 12 photographs, color, on paper on paper, 1971, Tate Gallery, London, United Kingdom
- *I,* Cut and pasted photographs, and graphite on cardboard, 1980, Metropolitan Museum, New York, United States

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MICHAEL

Heizer

(1944–)
American

- Land Artist/Environmental Artist; pioneer of Land Art and one of first to move from the gallery to the wilderness
- Rejected traditional ideas about sculpture where materials are manipulated into a shape with volume; made sculptures in native materials and forms

Heizer

(continued)

- Created monumental *Double Negative*, 1969; the piece consists of two cuts 50 feet deep, 1,500 feet long, 42 feet wide; the void made the viewer feel like they were inside an archeological site
- Works found worldwide in museums and public spaces

NOTABLE WORKS:

- *Double Negative*, Two excavated trenches, 1969, Moapa Valley, Nevada, United States
- *The City*, Earth, rocks, sand and concrete, 1972-present, Garden Valley, Nevada, United States
- *Levitated Mass*, Concrete trench and granite boulder, 2012, LA County Museum of Art, Los Angeles, United States

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RICHARD
Long,

(1945–)
England

- Sculptor/Photographer/Painter/Land Artist; the best-known British Land Artist; famous for his walks
- International reputation made during the 1970s with sculptures made from his epic walks that would take him through remote areas of United Kingdom, Canada, Mongolia, and Bolivia
    - The meaning of his works lies in the visibility of his actions rather than the representation of a landscape
- Broke boundaries in the 1960s to advance British sculpture in the twenty first century
- Worked with indigenous materials such as stone, wood, and mud
- Exhibited in Italy as a British response to Arte Provera in 1968; included in *Earth Art*, a show at Cornell in 1969
- Represented United Kingdom in the British Pavilion of the 1976 Venice Biennale
- Shortlisted for Turner Prize four times and won in 1989 for *White Water Line*
- His works are collected the world over in virtually every museum and serious collection

NOTABLE WORKS:

- *England*, Photograph, 1968, Tate Gallery, London, United Kingdom
- *Cornish Stone Circle*, 1978, 52 stone slabs, Museum of Modern Art, New York, United States
- **SFT: *Lower White Tor Circle***, Stone, 1996; ten-foot-diameter circle of select white tor granite stones, creating a landscape presence, a quintessential form for the artist

ANA
Mendieta

(1948–1985)
American, born in Cuba

- Sculptor/Painter/Photographer/Video Artist/Performance Artist; best known for her *Earth-Body* works
- Focused on uniting her body with earth with materials such as sand, leaves, twigs, blood, making body prints or painting her outline or silhouette onto a wall; her body becomes a sculpture
  - ”Through my *Earth-Body* sculptures, I become one with the earth . . . I become an extension of nature and nature becomes an extension of my body”
- Dealt with the effects of displacement on the human soul; she was separated from her family in Cuba as a child and adopted as a refugee; grew up in the Midwest
- Aimed to expose people to the truth of common experience and illustrate inherent bias on the issues of race, gender, class, citizenship ; a major force in the Feminist Art movement and critic of the American feminism
- Became intensely involved in Hans Breder’s intermedia program at the University of Iowa in 1970
- Distanced herself from body artists like Vito Acconci, concentrating on body and earth aesthetics
- Many of her works were produced out in the woods or by secluded streams, binding to landscape
- Her filmed performances and photography set a new standard with over 200 works; one work was her lying nude in a pre-Hispanic tomb; another with blood on hands doing outline of her body on wall
- In her world the body is enhanced by carving away or adding; famous photo of her body form impression in sand which takes on a spiritual monumentality
- She is clearly the precursor and prime influence for the Interactive Art form as we know it today; her body of work can only be appreciated by viewing videos and pictures; dealer is Galerie Lelong, New York
- Died tragically under suspicious circumstances after an argument in her apartment; she fell or was pushed to her death out of the 34th-floor window; there were no witnesses
- Her husband, artist Carl Andre, was initially charged with her murder but eventually acquitted; years later this verdict is still a source of controversy and, to some, grave injustice

NOTABLE WORKS:

- *Untitled (Rape Scene)*, Color photograph, 1973, Estate of Ana Mendieta
- *Anima (Alma/Soul)*, Chromogenic print, 1976, printed 1977, Smithsonian Museum of American Art, Washington, D.C., United States

Mendieta

(continued)

- *Untitled (Silueta Series, Iowa)*, Photo-documentation of an *Earth-Body* work in mixed media, 1977, Museum of Fine Arts, Boston, United States
- *Guabancex, Goddess of Wind*, Gelatin silver print, 1981–85, Raquelin Mendieta Family Trust Collection

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WOLFGANG

Laib

(1950–)
German

- Sculptor/Conceptual Artist; best known for sculpture in natural materials, notably milk, pollen, beeswax, rice, and marble
- Became an artist after finishing medical school; he was dissatisfied with his prospects in the field
- Makes Process Art related to Minimalism based on the purity and simplicity of Eastern philosophies
  - Works are complex, not just about nature but involve ritual, repetition, process, contemplation
  - Works with natural sequence of seasons; he gathers his materials
- Uses large quantities of materials as installations exhibited on museum floors in different ways
- Participated in documenta 1982; highly exhibited and acclaimed due to his uniqueness
- His work succeeds in making you look at art differently and thinking abstractly

NOTABLE WORKS:

- *Untitled (House)*, Red sealing wax on wood with rice, 1988, Museum of Modern Art, San Francisco, United States
- *Pollen from Hazelnut*, Hazelnut pollen, 1998–2000, Hirshhorn Museum, Washington, D.C., United States
- *From the Known to the Unknown—To Where Is Your Oracle Leading You*, Beeswax, 2014, La Ribaute, Barjac, France
  - Anselm Kiefer invited him to do this yellow wax tunnel in 2014 for Kiefer's studio in a former silk factory in exchange for artwork

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MAYA

Lin

(1959–)
American, of Chinese ancestry

- Architect/Sculptor; one of the most prominent architectural designers of late twentieth century, renowned for her work in sculpture, landscape, park, and monument design; trained as an artist and architect at Yale for both BA and MA degrees
- Projects are linked by her ideal of making a place for individuals within the landscape; desires to make us aware of surroundings, physical and psychological
- Catapulted to fame in 1981 at age 21 when she designed the Vietnam Memorial in Washington, D.C.

Lin
(continued)

- As a senior at Yale; she beat out 1,421 submissions to win the contract, which was completed in 1982
    - Created a raft of commissions, such as 1989 Civil Rights Memorial, Montgomery, Alabama; 1990 Women's Table, Yale; 1991 Topo for Charlotte Sports Coliseum; many libraries, parks, and monument commissions countrywide
- The subject of an Academy Award–winning documentary, *Maya Lin*, in 1994; awarded the National Medal of the Arts in 2009
- Very prolific; many projects in progress and planned for the future

NOTABLE WORKS:

- Vietnam War Memorial, Etched granite, 1982, Constitution Gardens, Washington, D.C., United States
- *Wave Field*, Earth and grass, 1995, University of Michigan, Ann Arbor, United States
- *A Shift in the Stream*, Glass and water, 1995–97, Principal Corporate 4 Lobby, Des Moines, United States
- Reading Garden (collaboration with Tom Otterness), 1998, Public Library, Cleveland, United States
- *The Confluence Project*, Outdoor installations along the path of Lewis and Clark, 2005-present, Columbia River, Washington and Oregon, United States
- *Above and Below*, Epoxy-coated aluminum tubing, 2007, Museum of Art, Indianapolis, United States
- *2x4 Landscape* (temporary installation), Wood, 2009, de Young Museum, San Francisco, United States

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OLAFUR
Eliasson
(1967–)
Danish-Icelandic

- Installation Artist; known for sculptures and large-scale art using light, water, air
- Concerned with natural elements and how they shape the human experience; these relationships are often exalted with use of mirrors and with kaleidoscope effects in the work
- Has worked with Einar Thorsteinn, geometry expert; has had studio with skilled craftsman for many years
- Does huge worldwide commissions like 4 100-foot waterfalls for New York City Harbor ($15 million)
- Participated São Paulo Biennial 1996, Berlin, 1998 and Venice 2005 with a large light installation
- Did *The Weather Project* for Tate Modern 2003 that filled entire space of Turbine Hall

Eliasson

(continued)

NOTABLE WORKS:

- *Beauty*, Spotlight, water, nozzles, and hose, 1993, Museum of Contemporary Art, Los Angeles, United States
- *The Weather Project*, Mono-frequency lights, projection foil, haze machines, mirror foil, aluminum, scaffolding, 2003, Tate Gallery, London, United Kingdom
- *New York City Waterfalls*, Water, scaffolding, steel grillage and troughs, pumps, piping, intake filter pool frames and filter fabric, LED lights, ultraviolet filters, concrete, switch gears, electrical equipment and wiring, control modules, and anemometers, 2008, New York City Harbor, New York, United States

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INSTALLATION, VIDEO, AND PERFORMANCE ART

LYGIA

Clark

(1920–1988)
Brazilian

- Painter/Sculptor/Installation Artist/Participatory Artist; innovated the relationship between the art object and audience; influenced generations of artists to come
- Created paintings and installations but intended these to be interactive "sensorial objects," not just to hang on museum walls
- Cofounded the Neo-Concrete movement with large exhibition Rio de Janeiro 1957
    - Her aim was to create art to draw focus to world social problems with large audience
- Clark claims to have abandoned art in 1966; taught at the Sorbonne early 1970s; eventually returned to Brazil
- Used art therapy to treat psychotic and disturbed patients; works were abstract, holistic, and about psychotherapy and healing; was unique and a powerhouse in her field
- Significant exhibitions include the Venice Biennale 1960, 1962, and 1968; documenta 1997; MOMA, New York, organized a large retrospective after her death in 2014

NOTABLE WORKS:

- *Staircase (Escadas)*, Oil on canvas, 1948, Museum of Modern Art, New York, United States
- *In Itself (Bicho: Em Sí)*, Aluminum, 1962, Private Collection
- *Anthropophagic Slobber (Baba Antropofágica)*, Performance with cotton reels, saliva, cotton threads, 1973

YAYOI
Kusama

(1929–)
American, born in Japan

- Painter/Sculptor/Photographer/Installation Artist/Performance Artist/Conceptual Artist; has innovated and reinvented her style of dot patterns in vivid colors over 65 years
- Works in a wide range and variety of media; art associated with works using balls, grids, mirrors, and lights to manipulate perception
- Showed large paintings, soft sculptures, phallus sculptures, and environmental sculptures in 1957
- Launched media-related activities in the 60s; exhibited at the Venice Biennale in 1966
- Returned to Japan in 1973; explored different businesses; checked herself into a mental facility in 1977; she continues to live there by choice and has set up her studio on the grounds
- Represented Japan at the 1993 Venice Biennale with famous pumpkin dot mirror pavilion
- Began open air sculptures 1994 throughout Japan; some in Europe and Beverly Hills
- Returned to the United States and was rediscovered in 1996; showed at many New York galleries; was awarded Best Gallery Show for her works at Robert Miller Gallery
- In 2004 her exhibition *Kusamatrix* at Mori Museum in Tokyo drew 520,000 people
- Her pumpkin paintings and pumpkin sculptures in every material and size are her signature
- Continues to shock the art world with a plethora of work including light environments and ingenuity
- Unfortunately, her works are becoming too common and commercialized, but she remains a great twentieth-century artist

NOTABLE WORKS:

- *The Woman*, Tempera and acrylic on paper, 1953, Blanton Museum of Art, Austin, United States
- *Accumulation No. 1*, Sewn stuffed fabric, paint, and chair fringe, 1962, Museum of Modern Art, New York, United States
- *Pumpkin*, Acrylic on ceramic, 1994, Benesse Art Site, Naoshima Island, Japan

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NAM JUNE
Paik

(1932–2006)
American, born in South Korea

- Composer/Performance Artist/Sculptor/Video Artist/Digital Artist; changed from comic performance to visual artist; considered to be the first Video Artist
- Best-known works were sculptures using TV sets and tapes; replaced collage technique and oil paint with the cathode ray, becoming father of TV art

Paik

(continued)

- Taught at the Kunstakademie Düsseldorf from 1979 to 1996; exhibited at the German Pavilion during the 1993 Venice Biennale
- A major retrospective of his work was held in 2000 at the Solomon Guggenheim Museum, New York

NOTABLE WORKS:

- *TV Buddha*, Video installation, closed-circuit, eighteenth-century Buddha statue, 1974, Stedelijk Museum, Amsterdam, Netherlands
- *TV Bra for Living Sculpture (performed by Charlotte Moorman)*, Cello, two television sets, microphone, amplifiers, deflection coils, and cables, 1975, Friedrich Christian Flick Collection, Berlin, Germany
- *Electronic Superhighway: Continental U.S., Alaska, Hawaii*, 49-channel closed circuit video installation, neon, steel and electronic components, 1995, Smithsonian American Art Museum, Washington, D.C., United States

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YOKO
Ono

(1933–)
Japanese American

- Performance Artist/Activist/Singer/Songwriter/Filmmaker, a pioneer of conceptual and performance art
  - In one of her earliest pieces, *Painting to Be Stepped On* (1960–1961), the artist invited viewers to walk on top of a canvas placed on the floor, thereby radically questioning the separation between art and life by asking viewers to participate in its completion
- Often achieves a unique combination of humor and poignancy, her Neo-Dada artworks were influenced by John Cage and Marcel Duchamp
- Grew up in Tokyo, moved to New York City in 1953; attended Sarah Lawrence College and became involved in downtown art scene Fluxus Group
- Ono's 1964 small book *Grapefruit*, another seminal artwork, republished in 2000, considered by *Vogue* as a conceptual masterpiece of the 1960s
- Her seminal performance *Cut Piece* was first performed in Yamaichi Hall, Kyoto, Japan in 1964
  - Dressed in her best suit, Ono knelt on stage with pair of scissors and invited the audience to join her and cut pieces of clothing off
- Did more performances New York City Carnegie Hall 1965, London Africa Center as part of "Destruction in Art Symposium" 1966
- Met singer/songwriter John Lennon 1966 at one of her exhibitions in London; the two married in 1969

Ono
(continued)

  - They used their honeymoon at the Hilton Amsterdam as a stage for protest against the Vietnam War with their performance *Bed-Ins for Peace*
  - Lennon once described Ono as "the world's most famous unknown artist: everybody knows her name, but nobody knows what she does."
- Feminist themes in her art and music have influenced musicians as diverse as B-52s and Meredith Monk; achieved commercial and critical acclaim in 1980 with album *Double Fantasy*, a collaboration with Lennon three weeks before his murder
- Began her *Wish Tree* series in 1981; the ongoing project has been shown internationally and regularly attracts participants from around the world
- Appreciation of her work was helped by a retrospective at the Whitney Museum 1989 and a 1992 release of her six-disk set *Onobox*
- Retrospectives have been presented at Japan Society, New York 2001, United Kingdom 2008, Frankfurt, Germany, and Bilbao, Spain, 2015
- Made large philanthropic contributions to arts and peace and Japan disaster relief after the Tsunami in 2011
- Received the Gold Lion Award from Venice Biennale 2009 and the Oskar Kokoschka Prize, Austria's highest art award in 2012

NOTABLE WORKS:

- Though many of her performances do not create an object to be collected, they are well documented online
- *Bag Piece* (1964), Performed during *Perpetual Fluxfest*, Cinematheque, New York, June 27, 1965, Gelatin silver print, 1965, Museum of Modern Art, New York, United States
- *Arising*, Installation of submitted stories and photographs, 2013–ongoing, various sites including Venice, Italy; Tokyo, Japan; Bilbao, Spain; Bueno Aires, Argentina, and others
- *Skylanding*, Steel, 2016, Jackson Park, Chicago, United States
  - This is Ono's first permanent public installation in the Americas; stands on the site of the 1893 World's Columbian Exposition's Japanese Pavilion; it is meant to collect wishes and promote peace and harmony

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HELIO

Oiticica

(1937–1980)
Brazilian

- Sculptor/Painter/Performance Artist/Theorist; a colleague of Lygia Clark and participant in the Neo-Concrete movement
- Worked in Environmental Art, then video and writing
- Created "penetrable" works that viewers could step into from 1960 to 1970; exhibited frequently; tried everything to push the edge of creativity but not all the way there
- Followed in Lygia Clark's footsteps and could not fill her shoes

NOTABLE WORKS:

- *Grupo Frente No. 136,* Gouache on board, 1956, Museum of Modern Art, New York, United States
- *Relevo Espacial (Spatial Relief),* Paint on cut-out wood, 1960, Museum of Fine Arts, Houston, United States
- *Nas Quebradas (Penetrable),* Collages, wood, brick, and gravel, 1979, County Museum of Art, Los Angeles, United States

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VITO

Acconci

(1940–2017)
American

- Performance Artist/Video Artist/Installation Artist; an early performance and installation artist who influenced others to follow body art
- Work was characterized by "existential unease," exhibitionism, discomfort, transgression, and provocation, as well as wit and audacity
- Did a performance, *Seedbed,* featuring himself masturbating under a floor while vocalizing fantasies
- Turned to sculpture, architecture, and design in the late 1970s; began to develop public works

NOTABLE WORKS:

- *Shadow Play,* Super 8 film transferred to video (black and white, silent), 1970, Museum of Modern Art, New York, United States
- *Wav(er)ing Flag,* Lithograph in blue and red on white wove paper, 1990, Art Institute of Chicago, United States
- *TELE-FURNI-SYSTEM,* Multichannel video installation with monitors, speakers, and steel and pipe armature, 1997, Solomon Guggenheim Museum, New York, United States

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BRUCE
Nauman

(1941–)
American

- Performance Artist/Video Artist; one of most prominent, influential, and versatile artists to emerge in the 1960s; explores the potential of art in regard to psychological states and behavioral codes
- Practice spans a broad range of media including sculpture, photography, neon, video, and performance
- Started as part of Process Art; disregarded the art object itself in favor of its creation marker
- Gave up painting for other media in 1964 and worked in language of neon art between 1966–70
- Created *Changing Light Corridors with Rooms* in 1971, a long corridor shrouded in dark with neon
- Replaced text-driven installations with neon lights works and sculptures with text in the 80s
    - Employed wide variety of media with word play and political commentary
- Some of recent sound installation works were featured at 2009 Venice Biennale
- Was exhibited in every documenta from 1968 to 1983
- A major influence on Kiki Smith, Tony Osler, Tracey Emin, Rachel Whiteread, and Mike Kelley

NOTABLE WORKS:

- *The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)*, Neon tubing with clear glass tubing suspension supports, 1967, Museum of Art, Philadelphia, United States
- *One Hundred Live and Die*, Neon tubing mounted on four metal monoliths, 1984, Naoshima Contemporary Art Museum, Kagawa, Japan
- *Rinde Head/Andrew Head (Plug to Nose) on Wax Base*, Wax, 1989, Froehlich Collection, Stuttgart, Germany

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DAVID
Hammons

(1943–)
African American, active in New York

- Conceptual Artist/Video Artist/Multimedia Artist; explores the place of black people in America
- Due to his clever and transformative use of detritus and found objects, he is a most relevant artist
- In the past 50 years, he has created a vocabulary of symbols from everyday life in Duchampian tradition
    - Hammons once said, “Outrageously magical things happen when you mess around with a symbol”
- Studied at CalArts from 1966–68 and the Otis Art Institute from 1968–72; part of a pioneering group of African American artists and jazz musicians in Los Angeles

Hammons

(continued)

  - Influenced by Bruce Nauman, John Baldessari, and Chris Burden, all Los Angeles artists
- Moved to New York in 1974; he continues to work there now; has built an international reputation
- Creates varied work in many different media; changes direction often; has managed to avoid one signature visual style
- Recent solo show at the New Museum, New York, dealt with spirituality and technology, juxtaposing African masks with inventions
- Exhibited and collected by many American museums, primarily in Los Angeles and New York
- Shown multiple times at the Whitney Biennial; he is as American as apple pie

NOTABLE WORKS:

- *Injustice Case*, Body print (margarine and powdered pigments) and American flag, 1970, LA County Museum of Art, Los Angeles, United States
- *Untitled*, Human hair, wire, metallic mylar, sledgehammer, plastic beads, string, metal food tin, panty hose, leather, tea bags, and feathers, 1992, Whitney Museum, New York, United States
- *Praying to Safety*, Thai bronze statues, string, and safety pin, 1997, Museum of Contemporary Art, Chicago, United States

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MARINA Abramović

(1946–)
Serbian American, born in Yugoslavia

- Performance Artist; active for over 40 years; considers herself the grandmother of performance art
- Pioneer in use of performance as a visual art form; emerged around the same time as Bruce Nauman
- Explores the relationship between the body, the performer, the audience, and the mind
- Presents her work with sound, performance, photography, video, sculpture
- Works in many large-scale exhibitions such as Venice Biennale 1976, 1997, and 2017; and documenta 1977, 1982, 1992, 1997; major retrospective at MOMA, New York, 2010–11; another at the Garage, Moscow, in 2011

NOTABLE WORKS:

- *Rhythm 10*, Performance, 20 knives and tape recorder, 1973
- *Rhythm 0*, Performance, 72 objects including a feather, pen, book, saw, honey, band-aid, salt, rose, gun, bullet, paint, whip, coat and scissors, 1974
- *Rest Energy*, Performance, bow and arrow, 1980

PIERRE

Huyghe

(1962–)
French, active in Paris and New York

- Multidisciplinary Artist/Video Artist; his impressive body of work includes landmark video installations that have changed the course of contemporary film and video
- Examines the structural properties of film and its problematic relationship to reality; frequently mixes fact with fiction; delves into personal lives of subjects
- Exhibited film *The First Memory* at the Georges Pompidou in 1999
- Represented France at Venice Biennale 2001; won an international prize and the Guggenheim Hugo Boss Prize in 2002
- Won the American Art Award in 2010, an award given by the Smithsonian to outstanding artists under 50

NOTABLE WORKS:

- *Les grands ensembles*, Digital cinema, 2001, Museum of Modern Art, New York, United States
- *This is not a time for dreaming*, Color video with sound, transferred from 16 mm film, 24 min.; with music by Xenakis, Varese, and Trenet, 2004, Solomon Guggenheim Museum, New York, United States
- *A Journey that wasn't*, Video, high definition, projection, color and sound (surround) and digital print on paper, 21:41 min, 2005, Tate Gallery, London, United Kingdom

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PIPILOTTI

Rist

(1962–)
Swiss

- Video Artist/Installation Artist; a maestra of freestyle video and installation art, performance, movies, sculptures, public art
- Has created videos and installations since 1980; gained celebrity in early 90s for simple but explicitly sexual work *Pickleporno*
- Works intentionally disrupt harmony, exploring the underbellies of utopias and manipulating video to reveal agendas
- Mainly shows at major institutional events, museums, and art fairs; awarded first prize for her work in Venice Biennale in 1997
- Famous for such multimedia extravaganzas as *Paradise Lost* at 2011 Istanbul Biennale
- Invited to teach at UCLA as visiting faculty member from 2002 to 2003

NOTABLE WORKS:

- *Pickelporno*, Video, color, sound, 12:02 min, 1992, Museum of Modern Art, New York, United States
- *Sip my Ocean*, Single-channel video installation, shown using two projectors, with sound, 8 min, 1996, Solomon Guggenheim Museum, New York, United States

Rist

(continued)

- *Cinquante Fifty (Installation for a Parking Lot)*, Double video projection: color, sound, 4:40 min, 2000, Castello di Rivoli Museum, Rivoli, Italy

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VANESSA

Beecroft

(1969–)
American

- Photographer/Video Artist/Conceptual Artist; her work is fusion of conceptual issues focusing on large-scale performance
- Work described as art meets fashion, brilliant, evocative, provocative, disturbing, and sometimes sexist
- Primary material of her work is the live female figure, virtually always nude
    - The nude women are similar and unified through details like hair color, shoes; they stand emotionless, unapproachable, and regimented in space
- Her live events are recorded through photography and film
- Works have taken place at notable art institutions; exhibited at the Venice Biennale in 1997, and São Paulo Biennial in 2002
- Recently exhibited at the Berlin Neue Nationalgalerie; showed a group of oiled women in only pantyhose

NOTABLE WORKS:

- *Piano Americano*, Color video, sound (projection); 30 min., 1996, Art Institute of Chicago, United States
- *Untitled (for Parkett no. 56)*, Screenprint, 1999, Museum of Modern Art, New York, United States
- **POF:** ***VB #53***, Giardino Dell Orticultura, Florence, DVD with audio, 2004; a 40-minute performance by 21 Mary Magdalene–like nude models doing a performance Florence, Italy, in a horticultural garden solarium of a famous palace on a large mound of earth shown on a 42-inch Panasonic monitor

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GERMAN NEW IMAGERY AND POP

GÜNTHER

Uecker

(1930–)
German, active in Düsseldorf

- Sculptor/Op Artist/Installation Artist; member of the avant-garde and professor at Düsseldorf Academy
- During a 60-year career has worked on collaborations and constant reinvention
- First occupied himself with the medium of light and studied optical phenomena, adding to his process
- His canvases range from large to small; uses an array of contraptions like a typewriter with nail keys
    - Exhibited large number of used nails as means of expression; rumored to have used 100 tons
- Early member of the international Zero group with Heinz Mack and Otto Piene in 1960

Uecker

(continjued)

- Shared studio with Gerhard Richter until 1987; moved base to Düsseldorf
- Designed the prayer room for the Reichstag; his works hang there with Richter, Polke, Forg
- Featured in many exhibitions worldwide; in 2014 Galerie Levy sold suite of white paintings for five-million euro

NOTABLE WORKS:

- *Tactile Rotating Sculpture*, Wood, burlap, aluminum, iron nails, and metallic paint, 1961, Solomon Guggenheim Museum, New York, United States
- *Chair II*, Chair, stretched canvas and nails, 1963, Museum of Modern Art, New York, United States
- *Vast Ocean*, Paint and nails on canvas over wood, 1964, Art Institute of Chicago, United States

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GERHARD
Richter

(1932–)
German

- Painter; considered the greatest living artist of his time; simultaneously produced abstracts, photo-like paintings, portraits, land, sea, mountain, skyscapes, and glasswork in the past 50 years
- He crossed back and forth throughout his career between abstract and representational
- Sometimes begins painting from a photograph; recreates camera-made portraits, interiors, landscapes
- Discovered that wiping turpentine across photographs created a hazy effect which he became famous for; these photos were later reincarnated as paintings
- Has pioneered or deconstructed almost every contemporary painting style to perfection and mastered every artist's problem how to make art from the raw materials of the world
- Iconography is of everyday items and he has no favorite pictorial theme but likes uncertainty
- Studied at Düsseldorf; in 1963 formed a group, "Capitalist Realists," with Polke and Lueg
    - Exhibited in Düsseldorf in 1963 with his blurred paintings of photographs; in 1966 the group exhibited in Hanover; 11 years later they went their separate ways
    - Rauschenberg influenced the group as to materiality, Lichtenstein as to his cool detachment and Ben Day dots, Beuys and his craziness before Pop Art was fully developed
    - Richter and Polke were colleagues for 11 years but did not join forces to create a movement, but the sparks back and forth were the most beneficial exchange of the times

Richter

(continued)

- Did painting of *Eight Student Nurses* in 1966 after Warhol's *Thirteen Most Wanted Men 1964*
- Created his first series of *Townscapes*, mountain and sky paintings, in 1967–68
- Made his first group of gray monotones in 1969; also did color charts, the first of many in career
- Represented Germany at the 1972 Venice Biennale with his 48 photorealistic portraits of writers, composers, scientists, philosophers
- Did series *October 18, 1977*, of 15 paintings depicting the infamous Baader Meinhof gang
- Did series of paintings of candles and skulls in 1982 and 1983 that relate to traditional still lifes; he was aware of Warhol's *Death and Disaster* series and public's fascination with suffering
- Dissatisfaction with the grisaille (working class) world, he pushed in the opposite direction in 1980; made gray monotones then restarted with color, leading to the great abstracts
  - In the process he became one of the great colorists of twentieth century
  - Abstract techniques shifted to direct application of paint with brush over underlayers
- Since 1980 his work has assumed a fairly steady rhythm between photo-based and abstraction
- Started to use a homemade squeegee to rub and scrape the paint in large bands around 1990
- Replaced the war-damaged stained-glass window in the Cologne Cathedral in 2007
- Participated in the Venice Biennale in 1972, 1980, 1984, 1997, and 2007; included in documenta 1972, 1982, 1987, 1992
- Has had several retrospectives but the most important was at MOMA, New York, in 2002; traveled to several great venues
- His influence on the artists of his generation and after has been too enormous to calculate

NOTABLE WORKS:

- **SFT: *Krefeld (482)***, Oil on canvas, 1981; an important transitional and unique 2-signature work, multicolored abstract depicted as if the left half of his former darker style was painted by the left cortex and the right half being the newer more colorful Abstract Expressionist style work was painted by the right cortex
- *9.1.89*, Oil on photograph, 1989, Collection of the Artist
- *4900 Colors (901)*, Lacquer on Alu Dibond, 2007, Louis Vuitton Foundation Collection, Paris, France

GEORG
Baselitz

born Hans-Georg Kern
(1938–)
German

- Painter/Printmaker/Sculptor; the most influential of his generation of German artists to come to terms with issues of art and national identity post–WWII Nazi Germany
- Known mainly for his distinct topsy-turvy inverted images of disturbing upside-down figures with great shock value and a rebellious bent
- Paints with full, ripe colors and powerful, juicy, liberated brushstrokes with Dada-like disorientation; produces single, double, even multiple portraits along with gravity-free still lifes and landscapes
- His archetypes include trees, birds, shepherds, woodsmen, soldiers, poets, animals, carts, plows, and fragmented body parts like knees, hands, and feet
- Influenced by African art and Northern German art from Grünewald onward for its raw, tough, and inelegant style
- His radicalism gives him the freedom to open up and recover what has been lost, missed, or abused
- Revived German Expressionism in the 1960s after the style had been denounced by the Nazis in 1937; returned the human figure to the central position in painting
- Originally from East Germany; briefly trained in official Social Realism; moved to West Germany; influenced by Richter, Polke, Penck, Immendorff, fleeing artistic repression and superficial art
- Early paintings from 1961 to 1965 were bleak, unpleasant, and violent images with a deliberate lack of grace, presenting a moral vision of a discredited world; started inverting figures around 1969
- When art was dominated by American Color Field and Pop Art, he developed iconography of heroic men towering over devastated landscapes, reminiscent of the Romantic period
- Style evolved from heroes to painting friends—talking, eating, drinking; made the figures heroic by way of Mannerist distortions such as small heads, bizarre proportions; then began fracturing figures
- Started making haunting sculptures in 1979, hacking pieces out of wood with chainsaw until the figure almost disappears; he is the first German Expressionist to excel in wood sculpture
- Later work explores both painting and calligraphy, using lighter pastel colors with delicately rendered hands, feet with shoes and figuration
- Lived/worked in medieval castle in Dernburg, Northern Germany, for 30 years; now lives in Munich

Baselitz

(continued)

NOTABLE WORKS:

- *Big Night Down the Drain*, Oil on canvas, 1963, Museum Ludwig, Cologne, Germany
- *Model for a Sculpture*, Limewood and tempera, 1979–80, Museum Ludwig, Cologne, Germany
- **SFT: *Franziska***, August 13, 1992, Oil on canvas, 1992; upright version of woman on chair with angel wings rising
- **SFT: *Frau Gandhara***, Oil on canvas, 2011; two inverted major figures expressed in painting and calligraphy
- **SFT: *Meiente beis***, Oil on canvas, 2013; abstract impression of upside-down eagles in the sky with heavy brushstrokes, blue sky patches, and multitude of colors

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PER

Kirkeby

(1938–2018)
Danish, active in
Denmark and Germany

- Painter/Poet/Filmmaker; regarded as a national treasure whose intense and moody work embodied the spirit of Denmark
- Started making paintings in the 1960s; worked in a sequence of layers recording geological formations, atmosphere, emotions, ideas, and light, sometimes elegiac and sometimes meditative
- Work was a blend of abstract and Impressionistic style based on his early study of geology; looked to Constable and Turner for inspiration
- Considered the most important figure working in landscape imagery next to Kiefer
- Exhibited worldwide including retrospectives at the Louisiana Museum, Denmark, in 2008 and Tate, London, 2009

NOTABLE WORKS:

- *no title: No. 6*, Woodcut on paper, 1987, Tate Gallery, London, United Kingdom
- *Mysuseter III*, Oil on canvas, 1991, Metropolitan Museum, New York, United States
- *Untitled*, Drypoint and machine work in black on Zerkall Bütten paper, 1991, National Gallery of Art, Washington, D.C., United States

ULRICH
Rückriem

(1938–)
German

- Sculptor; the major stone sculptor of his generation; shown widely in Europe and America
- The beauty of his work lies in his clarity and simplicity
- American peer Noguchi was rounded and minimal but shaped the stone, Rückriem's style is geometric and minimal; he barely works the material and regularly shows his cuts, the bore holes of extraction, and the clean beauty of the interior of the stone
- Trained as stonemason with several masters from 1968 to 1975; began exhibiting in 1969
- Says basic principle is to start from an idea and from the stone but is not fixed on which comes first
- Exhibited widely, multiple showings at documenta and the Venice Biennale in 1978; in many museum collections

NOTABLE WORKS:

- *Untitled*, Stone, 1979, Museum of Modern Art, New York, United States
- *Untitled*, Texas red granite, 1980, Museum of Modern Art, Fort Worth, United States
- **SFT: *Untitled***, Granite, 1988; a massive blue granite sculpture from Vire, Normandy, resembling a monolith with cross section of blue granite showing the interior but all one stone

A.R.
Penck

born Ralf Winkler
(1939–2017)
German

- Painter/Printmaker/Sculptor/Musician; crossed from East to West Germany and redefined himself as an everyman cipher; expressed the need for self-assertion in a collective society
- Figures were singular or multiples in an overall tapestry pattern against a solid color; elements were counterbalanced so as to lock together in dynamic positive-negative state
- Mixed stick figures with hieroglyphics, signs, and folklore images
- Often painted poignant versions of lone stickman as a product of the machine system; dealt with politics and reunification of Germany
- Influenced by Picasso, Klee, and African art
- Opened first show at Werner Gallery, Cologne, in 1969; exhibited in documenta in 1980, at the Tate Gallery in 1983, and at many other venues worldwide

NOTABLE WORKS:

- *Number 8 from 8 Erfahrungen*, Woodcut in black on handmade wove paper, 1981, National Gallery of Art, Washington, D.C., United States

Penck

(continued)

- *What is gravity? II*, Acrylic on canvas, 1984, Städel Museum, Frankfurt, Germany
- **SFT: *Decision of the Game***, Acrylic on canvas, 2005; figures and hieroglyphics in vivid colors
- **SFT: *Man in Motion-Town***, Acrylic on canvas, 2005; figure in motion and hieroglyphics in vivid colors

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IMI Knoebel

(1940–)
German, active in Düsseldorf

- Painter/Sculptor; known for Minimalist style; often works with large modular geometric shapes
- Studied with Beuys at the Düsseldorf Academy; learned ideas of Malevich and Bauhaus
  - One of first of Beuys's students to use photography as independent artistic medium
- Explores relationship between space, picture support, color, and geometric shapes
- Paintings are typically colored panels of layered plywood and metal in specific relationship
- Hamburger Bahnhof organized a retrospective of his work in 2009; installed six stained glass windows in Notre Dame in 2011

NOTABLE WORKS:

- *Raum 19*, Fiberboard and wood; 77 parts, 1968, Dia: Beacon, Beacon, United States
- *Knife Cuts*, Cut-and-pasted painted paper on paper, 1977–78, Museum of Modern Art, New York, United States
- *White Square from Russian Room*, Collaged black lacquered squares with graphite on white wove paper, 1988, Art Institute of Chicago, United States

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MARKUS Lüpertz

(1941–)
German

- Painter/Sculptor/Art Educator; possessed of brilliant New Expressionist style; has showed great versatility and balance between abstraction, figurations, form, and color over his fifty-year career
- One of the leaders of the Neue Wilder group; created illusionistic but non-illustrative imagery of the absurdity of bifurcated postwar Germany
- As a painter his genre is the landscape while in sculpture key focus is the human figure
- Sculptures are a of the human figure, coarse, deformed and powerful
- Early paintings were commanding and figurative reactions to dominant style of conceptualism

Lüpertz
(continued)

- Made intensity the driving force behind his wildly imaginative appropriations, using abstract and imagery stylistically with figures within patterns of abstraction
- A bold colorist with roots going back to German Expressionism; influenced by Picabia and Picasso
- Did a celebrated *German Motifs* series in 1972 depicting the barbarity of the Third Reich
- Exhibited multiple times at documenta and has had vast showings worldwide; major retrospective at The Hague in 2011
- Late work has evolved to colorful abstractions in soft multicolor reminiscent of Joan Mitchell

NOTABLE WORKS:

- *Alice in Wonderland*, Lithography, crayon, and graphite on paper, 1980–81, Metropolitan Museum, New York, United States
- *Lower Rhenish*, Oil on canvas, 1991–92, Harvard Art Museum, Cambridge, Massachusetts, United States
- **SFT: *Semiramis-Grunes Beet (Green Bed),*** Oil on canvas, 2002; abstract landscape with heavy palate in bright multicolor reminiscent of classic German Expressionist style with integrated frame

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SIGMAR
Polke
(1941–2010)
German

- Painter/Sculptor/Photographer/Filmmaker/Performance Artist/Conceptual Artist; his artistic production over the past 50 years represents one of the most critical commentaries on Western art
- An unpredictable artist who uses myth, chemistry, textures, and beautiful colors to create works of indefinable power; known as the alchemist with his use of materials
- Worked with all materials and mediums, pigments, chemicals, metals, silver and platinum, raw materials, water-absorbing paint, and fabrics
- Has explored a wide range of iconography; usually examines German things with strong wit, things like sausages, potatoes, unromantic foods, banal motifs on fabrics, palm trees, leopard spots, watchtowers, cartoon images, political figures, and blown-up examples of printing errors
- Known for his spirit of sheer daring and experimentation in pursuing his creative works
- Polke, Gerhard Richter, and Konrad Lueg launched Capitalist Realism movement in 1963
- Early works were characteristic of European Pop Art; depicted mundane images from mass media and epitomized the German response to American Pop Art

Polke

(continued)

- A subtle history painter and wisely mocking political observer; his great pieces always had an edge or different view that is essential to the work
- His paintings were sublimely beautiful but often carried tough messages about society
  - Dealt with messy subjects and lampooned history, tragedy, pornography, and comic book images
- Adopted the Ben Day dot process in the 1960s, long before Lichtenstein
- Used photography as the major source of his imagery; used an overall grid on mechanical patterned ground laid on favored painted fabric
- Julian Schnabel and David Salle strongly influenced by Polke's work
- Major shows include: SFMOMA 1990; Federal Republic Exhibition Hall of Germany, Bonn, 1997; Louisiana Museum of Modern Art 2001; Werner Gallery, New York City 1998; Dallas Museum of Art, 2003; and the Venice Biennale 2007

NOTABLE WORKS:

- *Bunnies*, Acrylic on canvas, 1966, Hirshhorn Museum, Washington, D.C., United States
- **STF: *Overcompensated***, Mixed media on fabric, 1998; abstract implosion depicting a printing error with dust under a high-speed press blown up 1,000 times, creating image of atomic bomb blast or an abstract on fabric and gold wire
- **STF: *Putti Playing with a Mask***, Mixed media on fabric, 2002; children depicted as Renaissance cherubs playing serious games chasing the mask of the notorious Osama Bin Laden, against a background of blind stitch woven tablecloths collected from all over by the world by the artist

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REBECCA

Horn

(1944–)
German

- Filmmaker/Installation Artist/Body Artist; became internationally prominent in 1980s; the essence of her imagery comes out of the precision of the physical and technical functionality used to stage her work within a particular space and breaking down boundaries
- Began career making cumbersome costumes for performance and film which frequently involved complex mechanical apparatus and appendages
- Recent work consist of elegant and intriguing sculptures with reference to animals and humans

Horn

(continued)

- Contracted lung poisoning 1964 working with fiberglass without mask and was hospitalized, during which time she began making sculpture and strange extensions with balsa wood and cloth
- Exhibited in the Venice Biennale and documenta on four occasions starting 1972 as well as the Sculpture Projects Münster, the Sidney Biennial, and Carnegie International in 1988
- Major exhibitions include *Diving through Buster's Bedroom,* 1990–91, MOCA, Los Angeles, with 18 large mechanized sculptures, and a retrospective at the Guggenheim, New York, in 1993

NOTABLE WORKS:

- *The Little Painting School Performs a Waterfall,* Metal rods, aluminum, sable brushes, electric motor, acrylic on canvas, 1988, Walker Art Center, Minneapolis, United States
- *Blue Monday Strip,* Typewriters, metal, and motors, 1993, Solomon Guggenheim Museum, New York, United States
- *Untitled,* Motorized metal baskets and glass marbles, 1997, Museum of Contemporary Art, Los Angeles, United States

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JÖRG
Immendorff

(1945–2007)
German

- Painter/Sculptor/Set Designer/Professor; famous for his use of irony and heavy symbolism to convey political ideas
- Used unique imagery to discuss the role of individual in society; history and myth making are at the core of his work
- Work was a counterpart to Penck's depersonalized art; painted in a highly conceptual realism
- Inspired and taught by Beuys at Düsseldorf Academy; then worked closely with A.R Penck
- Used a beautiful color palette reminiscent of earlier German Expressionism, also tied to Surrealism
- Combined loose painting with sociopolitical ideas, different from Social Realism
- Maoist paintings of the early 1970s attacked capitalism; showed the self-contradiction of German life in famous *Café Deutschland* series 1977–84
- Included in documenta in 1980 and 1992, the Venice Biennale in 2003; in museums and collections worldwide
- Received Order of Merit of Republic of Germany in 1998
- Diagnosed with amyotrophic lateral sclerosis (ALS) in 1998; when he could no longer use his left hand he switched to right; later hired assistants to execute his work; passed away in 2007 at age 61

Immendorff

(continued)

NOTABLE WORKS:

- *Angel (Angel or Hinge)*, Linocut in white, with monotype inking, on cream wove paper, prepared with gouache ground, 1983, Art Institute of Chicago, United States
- *Electric Painting—Singender Panzer*, Oil on canvas, 1985, Museum of Art, Dallas, United States
- *Elbquelle*, Cast iron, 1999, Riesa, Germany
- **POF: Untitled**, Oil on canvas, 2005; figurative narration with apocalyptic and evolutionary connotations and reference to pharmaceutical industry with mice background

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ANSELM
Kiefer

(1945–)
German

- Painter/Sculptor/Photographer/Installation Artist; gained international fame with provocative works born of the ashes of the Third Reich that recall Germany's nightmarish past and the Holocaust
- Works with the conviction that art can heal a traumatized nation and a divided world
- Assembles mementos of past images of horrors and heroes, nursery songs, poems, mausoleums, historical events to depict his New Symbolism
- Derives his art from history, theology, mythology, and poetry, using disparate materials
- Creates epic paintings using ash, clay, straw, dried plants, photography, broken glass, oil on canvas, and lead; creates huge sculptures in clay and lead in the form of airplanes, book stacks
- Works are characterized by dull, post-apocalyptic, musty, nearly depressive palette of black, gray, rust, and earthiness
- Studied under Joseph Beuys at the Düsseldorf Academy and began as a photographer in 1970s
- Came to attention at 1980 Venice Biennale, along with Baseltz, whom he admired greatly
- Did a remarkable series 1980–1983 depicting huge stone edifices referring to Nazi architecture by Albert Speer of the Nazi period
- Paintings of the 1990s explored universal myths of existence and meaning rather than national identity
- A genuine history painter, one of the most accomplished since Delacroix; paintings deal with the century's worst calamities
- Worked in huge derelict silk factory in Barjac, France, but in 2008 moved studio to Paris
- Works in virtually all museums and collected and exhibited worldwide

Kiefer

(continued)

NOTABLE WORKS:

- *German Spiritual Heroes*, Oil and charcoal on burlap mounted on canvas, 1973, Collection of Barbara and Eugene Schwartz
- *Shevirat Ha-Kelim or Breaking of the Vessels*, Lead, iron, glass, copper wire, charcoal, and Aquatec, 1990, St. Louis Art Museum, St. Louis, United States
- **SFT: *The Unborn Child***, Photograph, lead, and sunflowers, 1992; a narrative landscape scene on lead sheet with heavy patina, van Gogh sunflowers upside down and photo of night-shirt and bench suggestive of a child's death

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ISA

Genzken

(1948–)
German, active in Berlin

- Sculptor/Installation Artist; considered the most important female artist since 1970
- Famous for assemblages using every kind of object; has created a new language of found objects and collage with several bodies of work
- Uses a wide variety of materials including mirrors and photography; constructs architectonic structures described as contemporary ruins
- Married Gerhard Richter 1982; the two did sculptural collaborations; separated in 1993
- Included in documenta in 2002, the Venice Biennale in 2003; represented Germany in Venice in 2007
- Opened a major retrospective at Museum Ludwig, Cologne, in 2009 and another at MOMA, New York, in 2013
- In many major collections and museums worldwide

NOTABLE WORKS:

- *Rose*, Steel, 1993, Leipzig Messe, Leipzig, Germany
- *Slot Machine*, Slot machine, paper, chromogenic color prints, and tape, 1999, Museum of Modern Art, New York, United States
- *Untitled*, Mixed media, 2006, Hirshhorn Museum, Washington, D.C., United States

BERLIN NEO-EXPRESSIONISM (1961 TO 1987)

The beginning of New Imagery in Europe

KARL HORST

Hödicke

(1938–)
German, born in Nuremberg, active in Berlin

- Painter/Printmaker/Sculptor/Teacher; a formidable Berlin artist; cofounder of the Berlin Moritzboys and mentor for Fetting, Middendorf
- Central to the work is the ethos of the city of Berlin, especially living behind the Berlin Wall in a divided Germany
- Work is heavy-handed, sketchy, and bold but pithy and politically charged; can be cerebral but simple and fragmented; a fine draftsman and good printmaker
- Showed in documenta, Kassel, 1997; has influenced a decade worth of Berlin artists

NOTABLE WORKS:

- *Self-Portrait from Graphics of Capitalist Realism*, Screenprint, 1971, Museum of Modern Art, New York, United States
- *Wall (arena)*, Acrylic on canvas, 1983, State Museum of Modern Art, Munich, Germany
- *Untitled*, Acrylic on paper, 1984, Museum of Contemporary Art, Barcelona, Spain

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DIETER

Hacker

(1942–)
German, active in Berlin

- Painter/Draftsman/Sculptor; a Neo-Expressionist along with Hödicke, Fetting, Middendorf
- Formerly conceptual but practiced new German Expressionism with large, bold, provocative works
- Feels painting is not about ecstasy but traditional humanist values
- Loves grossly oversized figures and is German Romantic showing desolation and foreboding
- Creates large, stark, well-drawn compositions, mostly thinly painted in black and white with two violent colors

NOTABLE WORKS:

- *Mon Dieu 9*, Charcoal on paper, 1983, Alpha 137 Gallery, New York, United States
- *Human Mountain*, Painted clay, 1989, Terenchin Gallery, Hudson, United States
- *Among the Daisies*, Oil on canvas, 2009, Private Collection

RAINER
Fetting

(1949–)
German, active in Berlin

- Painter/Sculptor; a Neo-Expressionist artist of the Berlin Group; produces bright and colorful action paintings
- Recognized for exotic brushwork and freedom of action with paintings of hallucinatory intensity
- Has created a large oeuvre of expressive figurative paintings, cityscapes, and excellent portraits
- Refers to his work as violent; paints with the idea of world threatened by annihilation
- Figures are heavily mannered, elongated, and otherworldly with vibrant mix of colors
- International reputation, part of the Berlin Moritzboys with Salome and Middenendorf; mentored by Hödicke
- Later works in the second half of career (post-1980) are large-scale bronze sculptures sited in Berlin, New York City, Bonn

NOTABLE WORKS:

- *Another murder at the Anvil II*, Synthetic polymer paint on canvas, 1979, Metropolitan Museum, New York, United States
- *Self Portrait*, Oil and wood on canvas, 1984, Portland Art Museum, Portland, United States
- *Untitled [wolf]*, Etching and drypoint, 1984, National Gallery of Art, Washington, D.C., United States

HELMUT
Middendorf

(1953–)
German, active in Berlin and Athens

- Painter; creates large-scale, gestural works with brilliant colors and jagged drawings
- Studied under K.H. Hödicke; started showing paintings, drawings, and film to find his best medium; combined all for drama
- Regularly uses the image of disco life as symbol of Berlin; his figures dance the night away
- Depicts desperation and ecstasy as bonds that join people together; also a rock musician
- Has responded to alienation of city life and the dichotomy of living with East and West Germany
- Believes that painting does not mean anything or have to do anything other than to entertain
- An important member of the Berlin Moritzboys and has had international exhibitions

Middendorf

(continued)

NOTABLE WORKS:

- *Every day they take some brain away,* Acrylic on canvas, 2003, Eleni Koroneou Gallery, Athens, Greece
- *Untitled, (Stairs – Westwood),* Collage, 2010, Eleni Koroneou Gallery, Athens, Greece
- *Untitled (Home),* Collage on paper, 2012, Eleni Koroneou Gallery, Athens, Greece

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Salomé

born Wolfgang Ludwig Cihlarz
(1954–)
German, active in Berlin and New York

- Sculptor/Painter/Musician; one of the Berlin Moritzboys with Fetting, Middendorf; an excellent draftsman
- Best-known for his series of swimmers, water lilies, portraits of celebrities, and gay themes
    - His figures are meant to evoke reverie and contemplation; often makes conceptual works with political cast
- Work characterized by explosive use of color, skilled draftsmanship with figures and drama
- Salome and Fetting were in a relationship and influenced each other's work greatly
- Produced sculpture and dinnerware in cooperation with a porcelain manufacturer
- Showed in documenta in 1982; works are in museums and private collections worldwide; continues to evolve with active exhibition schedule

NOTABLE WORKS:

- *Knabe,* Acrylic on canvas, 1987, Galerie Deschler, Berlin, Germany
- *Desmond,* Acrylic on canvas, 1994, Galerie Deschler, Berlin, Germany
- *Teich II,* Acrylic on canvas, 2007, Galerie Deschler, Berlin, Germany

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THE RUSSIANS

ERIK

Bulatov

(1933–)
Russian, active in Moscow

- Painter; uses a broad range of subject matter; part of Moscow Conceptualists group with Kabakov, Vladimir Yankilevsky, and others
- Both his parents were communists; studied Surikov Art Institute, Moscow, 1958
- Works are large, colorful, realistic images of landscapes, skies, urban settings, and people
- Includes metaphorically rich words and phrases on blue skies overlaid with Russian propaganda

Bulatov

(continued)

- His themes and pictures demonstrate the Russian state's system of order and control
    - Emphasis is on the public and external aspect of life, the street, the land, the state TV
- Considered important works in regard to their period and themes; in many collections in Europe and America

NOTABLE WORKS:

- *Danger,* Oil on canvas, 1975, Zimmerli Art Museum, New Brunswick, United States
- *Krasikov Street,* Oil on canvas, 1977, Zimmerli Art Museum, New Brunswick, United States
- *1988–1998,* Pencil on paper, 1998, Hermitage Museum, Saint Petersburg, Russia

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ILYA

Kabakov

(1933–)
American, born in Ukraine, active in New York

- Multimedia/Conceptual Artist/Installation Artist; has a brilliant forty-five-year career doing paintings, drawings, installations, and theoretical texts
- Creates interior scenes replete with people and symbols in a geometric organization; often collaborates with his wife, Emilia
- Works are based on environments that examine everyday life rooted in Soviet cultural context
    - Colors tend to be drab to show humdrum existence and hopelessness pervasive in Russia
- Lived in Moscow 1950s to late 1980s; relocated many times, eventually settling in New York
- Exhibited in New York, Bern, Paris, and Venice 1988–89; represented Russia in the 1993 Venice Biennale
- Later works of the 2000s used muted colors in compelling and tasteful shades
- *Art News* 2000 considered him one of the top ten world artists; in museums worldwide

NOTABLE WORKS:

- *The Queen Fly,* Oil and enamel on Masonite and wood, 1965, Private Collection
- *Untitled,* Colored pencil and pencil on paper, 1968, Museum of Modern Art, New York, United States
- *Preface, Scenes 1–39,* Woodcut series in black touched with watercolor, blue pencil, and graphite on wove paper, 1970, National Gallery of Art, Washington, D.C., United States

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VLADIMIR
Yankilevsky

(1938–2018)
Russian, active in Paris

- Painter/Sculptor; mostly noted for his participation in Soviet Nonconformist Art with Kabakov and Bulatov
- Best works were his triptychs; they are difficult to classify; occupied the middle ground with painting and sculpture
    - His sculptures had some commonalities with Rauschenberg's combines
- Works are disorienting and often deal with nightmarish imagery of mental state in the Soviet Union

NOTABLE WORKS:

- *Triptych No. 6, We are in the World,* Oil and nails on wood, 1966, Centre Pompidou, Paris, France
- *Composition II,* Pastel on paper, 1990, Yuri Traisman Collection, New York, United States
- *Self-Portrait,* Pastel and pencil on colored paper, 1999, Museum of Modern Art, Moscow, Russia

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TATYANA
Nazarenko

(1944–)
Russian, active in Moscow

- Painter; a leading contemporary artist that has set new directions in Russian art starting from 1970s
- A product of exceptional education at Moscow State Institute; her instructors saw great promise in her work early on
    - Taught to put herself in line with great masters and to embrace creativity and risk
- She has a philosophical turn of mind; her paintings have double and triple meanings
    - Work reflects political changes, their economic impact, and feelings of tragedy that haunt her times
- Her stylization paints people as they are; their facial expressions evoke strong feelings of pathos
- A master of historical painting; combines a historical documentary view with strong spirit
- Does not do sketches; works directly from her thoughts and immediately transfers ideas to canvas
- Received the Russian State Prize 1993; joined the Russian Academy of Arts in 2001; honored as the People's Artist of Russia in 2014

NOTABLE WORKS:

- *Execution of the Narodniks,* Oil on canvas, 1972, State Russian Museum, Saint Petersburg, Russia
- *The Moscow Evening,* Oil on canvas, 1978, State Russian Museum, Saint Petersburg, Russia
- *Invalid,* Sealing foam, oil and wood, 2006, State Russian Museum, Saint Petersburg, Russia

ITALIAN TRANSAVANTGARDE
(TITLE COINED BY CRITIC ACHILLE BONITO OLIVA 1980)

LUIGI
Ontani

(1943–)
Italian, born in Vergato

- Painter/Sculptor/Performance Artist; uses his own body; creates a new persona through the use of costumes, masks and folklore; known for his audacity
- Started with cheap material (Arte Povera); then moved to rubber, papier mâché, Murano glass, and ceramic
- Works are Baroque in style; patterned after the masters with rich color, satire, and humor
- Performance has always been an integral part of his art, including the written word
- Exhibited at the Venice Biennale in 1972, 1978, 1984, and 1995; opened major retrospective at the Museum of Modern Art, New York, in 2001; represented in major museums and collections worldwide

NOTABLE WORKS:

- *LeonArdo*, C print on canvas, 1970, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *Raffaello*, Color photograph on canvas, 1972, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- **SFT: *Pavon Dante***, Ceramic, 1995; a fanciful and surreal red ceramic figure with demonstrations of Hindu influence and a self-portrait

SANDRO
Chia

(1946–)
Italian, active in Florence

- Painter/Sculptor; known for unique giant heroic and comedic figures
- Paints in warm Mediterranean colors; his subjects float in the sky
- Subject matter is derived from mythology and fables; works often feel unreal and elated
- His work was acquired by the Saatchi Collection in late 1970s and became famous
- His heroic bronze sculptures are especially strong; like Rodin men injected with silicone
- Included in the 1980 Venice Biennale; exhibited worldwide, in many museums and private collections

Chia

(continued)

NOTABLE WORKS:

- **SFT: *Reflective Man***, Bronze, 1984; a latter-day Rodin-style figure of a powerful man
- *Untitled*, Enamel on bronze, 1984, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *Palio*, Painted mural, 1985–86, Palio Bar, New York, United States

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MIMMO DOMENICO

Paladino

(1948–)
Italian, active in Paduli

- Sculptor/Painter/Muralist; depicts ancient arts and myths in bold colors and elegiac forms
- Since his appearance in the 1980 Venice Biennale he has had meteoric recognition
- Explores memory of an archetypal world; heavy use of symbols and colors red and black
  - Death is omnipresent in his paintings; skeletons and wreaths are common motifs
- He is interested in the mysterious, inexplicable, the forgotten so expressed in his work
- Objects can be represented in whole, by part or fragment, or delineated outline; creates phantom-like forms
- While forms and motifs are precisely drawn, their specific meaning is fleeting and empty
- Exhibited worldwide; the Italian pavilion at the Venice Biennale was dedicated to his work in 1988

NOTABLE WORKS:

- **SFT: *Untitled***, Limestone, 1982; medieval style bust with two figures and animal drawings
- **SFT: *Niet***, Oil on linen, 1986; figurative and narrative folklore scene rich in iconography and color, primarily shades of red and contrasts of white
- *Among the Olive Trees*, Multiple-plate aquatint with etching, and lift-ground aquatint with chine colle on paper, 1984, Institute of Art, Chicago, United States
- *Untitled*, Etching 1985, Fine Art Museums of San Francisco, San Francisco, United States
- **SFT: *Ombre (Corale)***, Oil and etching on copper plate, 1997; figures and etchings on a copper plate reminiscent of Kabbalah folklore

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ENZO

Cucchi

(1949–)
Italian, born in Morro d' Alba

- Painter; his varied interest has created sculptural exhibitions for parks, fountains, and collaborations
- First noticed internationally with forms suggestive of landscape, legends, motion, danger at the 1980 Venice Biennale
- His art is about feelings, atmosphere, and world around him but not any particular landscape
  - He doesn't represent the sea, just presence of the fisherman who feels the danger of the sea
- He is fond of depicting skulls in a painting that sometimes gives life to death
- Some works have pottery, twigs, or battered metal attached to or placed in front of them

NOTABLE WORKS:

- *Headless Hero*, Oil on canvas, 1981, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *The Days Must Be Laid on the Ground*, Oil on canvas in two parts and painted metal, 1983, Museum of Modern Art, New York, United States
- *Untitled (Mountain)*, Iron, plaster, and rubber, 1989, Center for Contemporary Art Luigi Pecci, Prato, Italy

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FRANCESCO

Clemente

(1952–)
Italian, active in Naples

- Painter/Sculptor; works in many media including miniatures, fresco, watercolor, pastels, and oils
- Gained critical acclaim after the 1980 Venice Biennale, where his work was called a return to painting
- Has a kaleidoscope imagination and is fluently prolific; focuses on psychodrama, explicit eroticism, and metaphysical references
  - Ever-present touch of mordant, ironic humor and poetic fantasy in his work
- Inspired by "everything"; a great admirer of Blake, Fuseli, and Beuys
- Lives and works between India and New York City; has collaborated with Basquiat and Warhol
- Retrospective at Philadelphia Fine Arts and 2000; Guggenheim and worldwide shows

NOTABLE WORKS:

- *Crucible from the set, Sigilli*, Aquatint on paper, 1991, Fine Art Museums of San Francisco, San Francisco, United States
- **SFT:** ***Loop***, Pigment on canvas, 1993; female figure with sexual connotations, black and red, depicted against prominent negative space

Clemente

(continued)

- *Mother's Room (La stanza della madre)*, Oil and tempera on linen (17 panels), 1995–97, Guggenheim Bilbao, Bilbao, Spain

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NICOLA

De Maria

(1954–)
Italian, born in Foglianise

- Painter; best known for room size installations of painted walls, wood, and other materials
  - Wall installations invite visitors to enter a dream-like space of vivid primary colors
  - Smaller paintings emphasize process with their carefully worked out surfaces
- Almost never uses frames for his paintings; sometimes paints the works' edges and backs
- Exhibited at documenta in 1982 and 1992; designed the entrance to 1988 Venice Biennale
- Commissioned to create a large fresco painting for the German Parliament at Bonn in 1992

NOTABLE WORKS:

- *Flowers Greeting the Moon*, Watercolor, pastel, crayon, pencil on cardboard, 1984, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *Five or Six Lances Broken on Behalf of Courage and Virtue*, Water-based colors and pastels on wall, 1982–85, Castello di Rivoli Museum of Contemporary Art, Rivoli, Italy
- *Song of the Sea*, Oil on canvas, 1989 Mazzoleni Gallery, Turin, Italy

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AMERICAN GRAFFITI PAINTERS

KEITH

Haring

(1958–1990)
American, active in New York

- Sculptor/Muralist; dean of the graffitists who worked in public spaces; was link from the subway world
- Made presence felt in the cartoon forms; left his artistic calling card throughout New York City
- Typical format was black panel on which previous advertising poster was concealed with his cartoons
- Made thousands of chalk drawings starting in 1980; started making oil paintings in 1982
- Vocabulary of cartoon figures: Radiant Child, barking dog, flying saucer, dancing man
- Friends and colleagues included Andy Warhol, Jean-Michel Basquiat, and Madonna
- During brief career his work was included in over 100 exhibitions including biennials in Venice, São Paulo, and documenta

Haring

(continued)

NOTABLE WORKS:

- *Untitled (Pair of Vases)*, Ink on fiberglass, 1981, Institute of Art, Chicago, United States
- *Untitled*, Ink on paper, 1982, Museum of Modern Art, New York, United States
- *Domination Through Servitude*, Sumi ink on paper, 1984, Brooklyn Museum, Brooklyn, New York, United States

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KENNY
Scharf

(1958–)
American, active in Los Angeles

- Painter/Sculptor/Video Artist/Designer; a master illusionist with inspiration from space-age fantasy world of children's cartoons
- Capitalized on TV series like *The Flintstones* and *The Jetsons*, virtually next door in LA
- Iconography is all manner of kitsch, toys, everyday objects
- Exhibited at the Whitney Biennial in 1985
- Interest in his work resurging in his late career with many exhibitions since 2000

NOTABLE WORKS:

- *"Monster Time" Watch*, Plastic, 1993, Museum of Art, Philadelphia, United States
- *Space Travel*, Line-etching and aquatint with spit bite aquatint, 2002, Polk Museum of Art, Lakeland, United States
- *Belly Button*, Video, 1979/2014, Museum of Modern Art, New York, United States

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JEAN-MICHEL
Basquiat

(1960–1988)
American, of Haitian/ Puerto Rican ancestry

- Painter; the most meteoric star among all the talents associated with Graffiti painting
- A major career reference source was *Gray's Anatomy*, given to him at age seven while he was recovering in the hospital
- Was a precocious child who learned to read and write by age four and was a gifted artist
    - Spoke multiple languages including English, French, Spanish, and some Creole, his father was born in Haiti and his mother was Puerto Rican
- Lived on streets of lower Manhattan in his youth; began making poetic Street Art
    - Attracted favorable attention exhibiting in 1980 under his pen name SAMO
- His color drenched art was characterized by schematic figures with flattened faces that resembled African masks set against Graffiti elements like words, phrases, arrows, grids, crowns, buildings

Basquiat

(continued)

- Balanced contradictory forces of Primitivism, sophistication, and savagery
- His great years were 1982 to 1985; collaborated with Warhol; died of heroin overdose 1988

NOTABLE WORKS:

- *Untitled (Skull)*, Acrylic and mixed media on canvas, 1981, Estate of Jean-Michel Basquiat
- *Irony of Negro Policeman*, Oil on canvas, 1981, Private Collection
- **POF: *Flexible (Pace Ed. 62/80)***, Screenprint, 1984/2016; depicts West African native everyman dealing with elements of starvation and focusing on its interior anatomy. The figure's arms are locked in a lymphatic flow to connote the daily struggle to stay alive, a possible autobiographical reference to his own death by suicide

Chapter 10 Artists of the Twentieth Century (1980–2010 and Continuing)

Artists in this Chapter

AMERICAN NEW IMAGERY

JAMES LEE BYARS (1932–1997), American, active in Detroit
MARY FRANK (1933–), American, born in the United Kingdom, active in New York
JACK WHITTEN (1939–2018), African American
ELIZABETH MURRAY (1940–2007), American
PAT STEIR (1940–), American
JENNIFER BARTLETT (1941–), American
JOEL SHAPIRO (1941–), American, active in New York
MARTIN PURYEAR (1941–), African American
JONATHAN BOROFSKY (1942–), American
VERNON FISHER (1943–), American
HOWARDENA PINDELL (1943–), African American, active in Philadelphia
ALLAN MCCOLLUM (1944–), American
HAIM STEINBACH (1944–), American, born in Israel, active in New York
NEIL JENNEY (1945–), American
SUSAN ROTHENBERG (1945–), America
MCARTHUR BINION (1946–), African American, born in Mississippi, active in Chicago
BRYAN HUNT (1947–), American
DONALD LIPSKI (1947–), American
ERIC FISCHL (1948–), American
JONATHAN LASKER (1948–), American
MARILYN MINTER (1948–), American, active in New York
ROSS BLECKNER (1949–), American, active in New York
TERRY WINTERS (1949–), American
JENNY HOLZER (1950–), American
ANDRES SERRANO (1950–), American
MEL CHIN (1951–), American
DONALD SULTAN (1951–), American
RANDY LEE WHITE (1951–), American
TOM OTTERNESS (1952–), American
DAVID SALLE (1952–), American
ILAN AVERBUCH (1953–), American, born Tel Aviv, Israel, active in New York City
NAN (NANCY) GOLDIN (1953–), American, active in Paris and New York
APRIL GORNIK (1953–), American
PETER HALLEY (1953–), American, active in New York
ROBERT LONGO (1953–), American
CHARLES RAY (1953–), American, active in Los Angeles
CARRIE MAE WEEMS (1953–), African American, born in Portland, Oregon, active in New York and Syracuse
ROBERT GOBER (1954–), American
CINDY SHERMAN (1954–), American
KIKI SMITH (1954–), American born Nuremberg, Germany
FRED WILSON (1954–), African American, active in the Bronx
JEFF KOONS (1955–), American
KERRY JAMES MARSHALL (1955–), African American, active in Chicago
PHILIP TAAFFE (1955–), American
DONALD BAECHLER (1956–), American
LALLA ESSAYDI (1956–), American, born in Morocco, active in Boston
GEORGE CONDO (1957–), American, active in New York
JIM HODGES (1957–), American born Spokane, active in New York
ANNETTE LEMIEUX (1957–), American, active in Boston and New York
SHIRIN NESHAT (1957–), American, born in Iran, active in New York
JULIAN SCHNABEL (1957–), American
HARRY GORDON (1960–), American, active in New York
GLENN LIGON (1960–), African American, active in New York
LORNA SIMPSON (1960–), African American, active in New York
DOUG AND MIKE STARN (1961–), American, active in Beacon (identical twins)
GREGORY CREWDSON (1962–), American
JOHN CURRIN (1962–), American
RACHEL LACHOWICZ (1964–), American
ROBERT PRUITT (1964–), American, active in New York

NICOLE EISENMAN (1965–), American, active in New York
ELIZABETH PEYTON (1965–), American, active in New York
ROXY PAINE (1966–), American, active in Brooklyn, New York
TOM SACHS (1966–), American, active in New York City
TARA DONOVAN (1969–), American
INKA ESSENHIGH (1969–), American, active in New York
KARA WALKER (1969–), African American, active in New York
CHRISTOPHER MIR (1970–), American, active in Hamden, Connecticut
CAROL BOVE (1971–), American, born Geneva, Switzerland, active in New York
RACHEL FEINSTEIN (1971–), American, active in New York
TONY MATELLI (1971–), American, born Chicago, active in New York
MICKALENE THOMAS (1971–), African American, active in New York
WADE GUYTON (1972–), American, active in New York
RYAN MCGINNESS (1972–), American, active in New York
FRANK BENSON (1976–), American
RASHID JOHNSON (1977–), African American, active in New York
ALIZA NISENBAUM (1977–), American
KEHINDE WILEY (1977–), African American, active in New York
HERNAN BAS (1978–), American, active in Miami and Detroit
DAN COLEN (1979–), American, active in New York
DEANA LAWSON (1979–), African American, active in New York
NINA CHANEL ABNEY (1982–), African American, active in New York
RYAN SULLIVAN (1983–), American, active in New York
TRUDY BENSON (1985–), American, active in New York
TOYIN OJIH ODUTOLA (1985–), Nigerian American, active in New York
ALLISON ZUCKERMAN (1990–), American, active in New York

CALIFORNIAN ARTISTS

BETYE IRENE SAAR (1926–), African American, active in Los Angeles
HELEN PASHGIAN (1934–), American, active in Pasadena
VIJA CELMINS (1938–), American, born Riga, Latvia; active in Los Angeles and New York
ROBERT THERRIAN (1947–), American, active in Los Angeles
ALEXIS SMITH (born Patti Anne Smith), (1949–), active in Los Angeles
MATT MULLICAN (1951–), American, active in Los Angeles
PETER SHELTON (1951–), American, active in Los Angeles
LARI PITTMAN (1952–), American, active in Los Angeles
NANCY RUBINS (1952–), American lives work Los Angeles
MIKE KELLEY (1954–2012), American, active in Los Angeles
DEBORAH OROPALLO (1954–), American, active in Berkeley
CHRISTAIN MARCLAY (1955–), American, born Los Angeles, active New York/London
FRED TOMASELLI (1956–), American, active in Los Angeles
JENNIFER STEINKAMP (1958–), American
HENRY TAYLOR (1958–), African American, active in Los Angeles
DAVID LA CHAPELLE (1963–), American, active in Los Angeles and New York
JASON RHOADES (1965–2006), American, active in Los Angeles and Europe
MARK GROTJAHN (1968–), American, active in Los Angeles
LIZA LOU (1969–), American, active in Los Angeles and South Africa
LAURA OWENS (1970–), American, active in Los Angeles
AARON CURRY (1972–), American, born Texas, active in Los Angeles
STERLING RUBY (1972–), American born Bitburg, Germany; active in Los Angeles
MATTHEW DAY JACKSON (1974–), American, born near Los Angeles
FRIEDRICH KUNATH (1974–), American, born Germany; active in Los Angeles
ELLIOT HUNDLEY (1975–), American, active in Los Angeles
JONAS WOOD (1977–), American, active in Los Angeles
SARAH CAIN (1979–), American, active in Los Angeles
NJIDEKA AKUNYILI CROSBY (1983–), Nigerian American, active in Los Angeles

AMERICAN FILM AND PERFORMANCE ARTISTS

PAUL MCCARTHY (1945–), American, active in Los Angeles
ADRIAN PIPER, (1948–), African American, active in Berlin; born in New York City
GARY HILL (1951–), American, active in Seattle
BILL VIOLA (1951–), American
TONY OURSLER (1957–), American
NICK CAVE (1959–), African American, active in Chicago
MATTHEW BARNEY (1967–), American, active in New York
DOUG AITKEN (1968–), American, active in Los Angeles

CHICANO ART MOVEMENT, LOS ANGELES, AND LESSER DEGREE TEXAS

CARLOS ALMARAZ (1941–1989), Mexican American, active in Los Angeles

MARGARET GARCIA (1951–), Mexican American, active in Los Angeles

JOHN VALDEZ (1951–), Mexican American, active in Los Angeles

GRONK (GLUGIO NICANDRO), (1954–), Mexican American, active in Los Angeles

LATIN AMERICAN NEW IMAGERY

NELSON LEIRNER (1932–), Brazilian, born in São Paulo, active in Rio de Janeiro

SAINT CLAIR CEMIN (1951–), Brazilian

TUNGA (1952–2016), Brazilian

ALFREDO JAAR (1956–), Chilean, active in New York

FELIX GONZÁLEZ TORRES (1957–1996), American, born Cuba, active in New York

JOSÉ BEDIA (1959–), Cuban, active in Havana and Miami

BEATRIZ MILHAZES (1960–), Brazilian, active in Rio de Janeiro

GUILLERMO KUITCA (1961–), Argentine, active in Buenos Aires

VIK MUNIZ (1961–), Brazilian, born São Paulo, active in New York

GABRIEL OROZCO, (1962–), Mexican, active in Paris, New York and Mexico City

FABIAN MARCCACIO (1963–), Argentine, born Rosario, active in New York City

JORGE PARDO (1963–), Cuban, active in Los Angeles

ERNESTO NETO (1964–), Brazilian, active in Rio de Janeiro

ADRIANA VAREJÃO (1964–), Brazilian, active in Rio de Janeiro

OSCAR MURILLO (1986–), Colombian, active in London

BRITISH, IRISH, AND SCOTTISH NEW IMAGERY

BARRY FLANAGAN (1941–2009), English

DAVID NASH (1945–), English

SEAN SCULLY (1945–), English, born Dublin, Ireland

BILL WOODROW (1948–), English

TONY CRAGG (1949–), English

RICHARD DEACON (1949–), English

RODNEY GRAHAM (1949–), Canadian, active in Vancouver

ANTONY GORMLEY (1950–), English

ANISH KAPOOR (1954–), English, born in Bombay, India

ANDY GOLDSWORTHY (1956–), English lives works Scotland

ISAAC JULIEN (1960–), English

JIM LAMBIE (1964–), Scottish, active in Glasgow

JASON MARTIN (1970–), English, born in Jersey, Channel Islands, active in London

GENIEVE FIGGIS (1972–), Irish, active in County Wicklow, Ireland

DAVID ALTMEJD (1974–), Canadian, active in New York

YOUNG BRITISH ARTISTS GROUP

JULIAN OPIE (1958–), English

PETER DOIG (1959–), Scottish, active in Port of Spain, Trinidad and Tobago

MARK WALLINGER (1959–), English, active in London

JAKE and DINOS CHAPMAN "The Chapman Brothers" (1966–), (1962–), English

GARY HUME (1962–), English

CALLUM INNES (1962–), Scottish, active in Edinburgh

YINKA SHONIBARE (1962–), English, born in Nigeria, active in London

TRACEY EMIN (1963–), English

FIONA RAE (1963–), English, born in Hong Kong

RACHEL WHITEREAD (1963–), English

MARC QUINN (1964–), English

MATTHEW RITCHIE (1964–), English, active in New York

TACITA DEAN (1965–), English, active in Berlin and Los Angeles

DAMIEN HIRST (1965–), English

GLENN BROWN (1966–), English, active in London and Suffolk

TIM NOBLE (1966–) and SUE WEBSTER (1967–), English, collaborative duo

SARAH MORRIS (1967–), American, born in England (Dual Citizen), active in New York/London

SAM TAYLOR-JOHNSON (born Samantha Louise Taylor-Wood) (1967–), English

GAVIN TURK (1967–), English

CHRIS OFILI (1968–), English, Nigerian ancestry, active in Port of Spain, Trinidad and Tobago

CECILY BROWN (1969–), English

KEITH TYSON (1969–), English

JENNY SAVILLE (1970–), English, active in Oxford

DARREN ALMOND (1971–), English, active in London

FIAMMA COLONNA MONTAGU (1971–), English, active in London

EUROPEAN NEW IMAGERY

MAGDALENA ABAKANOWICZ (1930–2017), Polish

ANNETTE MESSAGER (1943–), French, active in Malakoff

GRISHA BRUSKIN (1945–), Russian, active in New York

PETER FISCHLI and DAVID WEISS (1952–) (1946–2012), Swiss, active in Zurich

HUBERT SCHEIBL (1952–), Austrian, active in Vienna

SOPHIE CALLE (1953–), French, active in Paris

JUAN USLÉ (1954–), Spanish, active in Saro, Spain and New York

JAUME PLENSA (1955–), Spanish, active in Barcelona
RUDOLF STINGEL (1956–), Italian, active in New York
YVES ZURSTRASSEN (1956–), Belgian, active in Brussels
LUC TUYMANS (1958–), Belgian, active in Antwerp
HEIMO ZOBERNIG (1958–), Austrian, active in Vienna
FRANCIS ALŸS, (1959–), Belgian, born in Antwerp, active in Mexico City
RINEKE DIJKSTRA (1959–), Dutch, active in Amsterdam
JOSÉ MANUEL BALLESTER (1960–), Spanish, active in Madrid
MAURIZIO CATTELAN (1960–), Italian, active in Padova
MICHAËL BORREMANS (1963–), Belgian, active in Ghent
JEAN-MICHEL OTHONIEL (1964–), French, active in Paris
UGO RONDINONE (1964–), Swiss, active in New York
ÁNGELA DE LA CRUZ (1965–), Spanish, active in London
WIM DELVOYE (1965–), Belgian, active in Ghent
ENRICO DAVID (1966–), Italian, active in London
URS FISCHER (1973–), Swiss, active in New York

GERMAN NEW IMAGERY

CANDIDA HÖFER (1944–), German, active in Cologne
RALPH FLECK (1951–), German, born in Freiburg, active in Nuremberg
GÜNTHER FÖRG (1952–2013), German
WALTER DAHN (1954–), German
JIRI GEORG DOKOUPIL (1954–), German, born in former Czechoslovakia
ALBERT OEHLEN (1954–), German
THOMAS SCHÜTTE (1954–), German, active in Düsseldorf
KATHARINA FRITSCH (1956–), German, active in Essen
STEPHAN BALKENHOL (1957–), German
THOMAS RUFF (1958–), German
NEO RAUCH (1960–), German, born in former East Germany, active in Leipzig
CHARLINE VON HEYL (1960–), German, active in New York and Marfa
KATHARINA GROSSE (1961–), German, active in Berlin
DANIEL RICHTER (1962–), German, active in Berlin and Hamburg
COSIMA VON BONIN (1962–), German, active in Cologne
FRANZ ACKERMANN (1963–), German, active in Berlin
THOMAS DEMAND (1964–), German, active in Berlin and Los Angeles
CORRINE WASMUHT (1964–), German, active in Berlin
WOLFGANG TILLMANS (1968–), German, active in Berlin and London
SABINE MORITZ (1969–), German, born in East Germany, active in Cologne
JONATHAN MEESE (1970–), German, born in Tokyo, active in Berlin
DAVID SCHNELL (1971–), German, active in Leipzig
MATTHIAS WEISCHER (1973–), Germany, active in Leipzig
BIRGIT MEGERLE (1975–), German, active in Berlin

AFRICAN AND MIDDLE EASTERN NEW IMAGERY

MARWAN KASSAB-BACHI (1934–2016), German, born in Syria, active in Berlin
MARLENE DUMAS (1953–), South African, active in Cape Town
SHIRAZEH HOUSHIARY (1955–), Iranian, active in London
WILLIAM KENTRIDGE (1955–), South African, active in Cape Town
CHÉRI SAMBA (1956–), Congolese, active in Kinshasa and Paris
MICHAL ROVNER (1957–), Israeli, born in Tel Aviv, active in New York and Ayalon, Israel
GHADA AMER (1963–), Egyptian, active in New York
PAUL ONDITI (1980–), Kenyan, active in Nairobi
ZANDER BLOM (1982–), South African, born in Pretoria, active in Cape Town

ASIAN AND AUSTRALIAN NEW IMAGERY

NALINI MALANI (1946–), Indian, active in Mumbai
HIROSHI SUGIMOTO (1948–), Japanese, active in Tokyo and New York
RON MUECK (1958–), Australian, active in England
KOH SANG-KYOON (1958–), South Korean
ASHLEY BICKERTON (1959–), Bajan, active in Bali, Indonesia
TAKASHI MURAKAMI (1962–), Japanese, active in Tokyo
LEE BUL (1964–), South Korean, active in Seoul
SUBODH GUPTA (1964–), Indian, active in New Delhi
MANUEL OCAMPO (1965–), Filipino, active in Manila
RAQIB SHAW (1974–), Indian, active in London
RICKY SWALLOW (1974–), Australian, active in Los Angeles
SHILPA GUPTA (1976–), Indian, active in Mumbai
THU VAN TRAN (1979–), Vietnamese
DANIEL BOYD (1982–), Australian, active in Sydney

CHINESE NEW IMAGERY

WANG GUANGYI (1957–), Chinese, active in Beijing
CAI GUO QIANG (1957–), Chinese, active in New York
AI WEIWEI (1957–), Chinese, active in Berlin

ZHANG XIAOGANG (1958–), Chinese
LIN TIANMIAO (1961–), Chinese, active in Beijing
YUE MINJUN (1962–), Chinese, active in Beijing
ZHAN WANG (1962–), Chinese, active in Beijing
FANG LIJUN (1963–), Chinese, active in Beijing
LIU XIAODONG (1963–), Chinese, active in Beijing
YIN XIUZHEN (1963–), Chinese, active in Beijing
ZENG FANZHI (1964–), Chinese, active Beijing
ZHANG HUAN (1965–), Chinese, active in Shanghai and New York
YANG FUDONG (1971–), Chinese
LIU WEI (1972–), Chinese, active in Beijing
LI SONGSONG (1973–), Chinese, active in Beijing
XU ZHEN (1977–), Chinese, active in Shanghai
LI SHURUI (1981–), Chinese, born in Chongqing, active in Beijing

NEW IMAGERY

A term coined by London-based art critic and lecturer Tony Godfrey, who published a book titled *The New Image: Painting in the 1980s*. I consider this to be the Bible for the evolution of art in our generation.

AMERICAN NEW IMAGERY

JAMES LEE Byars

(1932–1997)
American, active in Detroit

- Sculptor/Installation Artist/Performance Artist; obsessed with idea of perfection; very much a cerebral artist
- Attempted to delineate limits of our knowledge and explore our desire for something more: beauty and truth
- Studied art and philosophy; early works were influenced by Noh theater and Shinto rituals he observed while living in Japan
- Did many folded paper works and fabric costumes for performances
- Began a long relationship with MOMA, New York, after traveling there to contact Mark Rothko
- Noted for monumental gold and silver spheres and obelisks
- Exhibited worldwide; included in the 1980, 1986, 2009, 2013, and 2017 in Venice Biennales

NOTABLE WORKS:

- *The Book of a Hundred Questions,* Letterpress in gold on black tissue paper, 1969, Art Institute of Chicago, United States
- *The Wand,* Gilded aluminum, 1989, Castello di Rivoli Museum, Torino, Italy
- *World Flag,* Gold lamé, 1991, Michael Werner Gallery, New York, United States

MARY Frank

(1933–)
American, born in the United Kingdom, active in New York

- Sculptor/Painter/Printmaker/Draftswoman; works in abstract and representational imagery; paintings depict the emotional impact of memory and loss
- Also recognized for dramatic, evocative sculptures of animals and human subjects, especially for life-size women in clay
- No formal education; came to New York during WWII; studied wood carving under Max Beckmann and Hans Hoffmann
- Elected to the American Academy Arts and Letters in 1984 and American Academy of Design 1990
- Created many works in various media especially printmaking, book covers, and drawings
- Exhibited in virtually every major museum in America

Frank

(continued)

NOTABLE WORKS:

- *Two Nude Figures in Motion,* Pen and ink on paper, Not dated, Art Institute of Chicago, United States
- *Of this Time and that Place,* Plaster, Not dated, Hirshhorn Museum, Washington, D.C., United States
- *Sundial in Winter,* Ceramic, 1970, Yale University Art Gallery, New Haven, United States
- *Untitled,* Lithograph, 1977, Museum of Modern Art, New York, United States
- *Untitled (Lovers in Forest),* Monotype, 1977, Fine Arts Museum San Francisco, San Francisco, United States
- *Dinosaur,* Monotype, 1980, Whitney Museum, New York, United States
- *The Chase,* Lithograph, 1983, National Gallery of Art, Washington, D.C., United States
- *Persephone,* Monotype, 1986, Institute of Art, Minneapolis, United States
- **POF:** ***Beings***, Acrylic and oil on panel, 1999–2000; a pithy, colorful, unified pictorial group on 6 integrated panels of figures and imagery

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JACK
Whitten

(1939–2018)
African American

- Painter/Sculptor; one of a handful of black artists making abstract work in the 1960s and 70s
- Concerned himself with technique and materials of painting and relationships to their inspirations
- Originally planned to be a doctor; changed track to study art at the Southern University in Baton Rouge, Louisiana in 1960 where he became involved in the civil rights movement
- Left the South to continue his study in New York at the Cooper Union in hopes of experiencing less racism and violence; stayed in New York after graduating in 1964; the New York School of Abstract Expressionism became a huge influence on his work
- Created quasi-photographic, blurry, squeegeed works a decade before Gerhard Richter; devised a take on screen painting, smearing shapes with flat blade while wet on cotton canvas
- At times pursued quickly applied gestural techniques akin to photography or printmaking

Whitten

(continued)

- Didn't just pour or rake but also molded paint into small-scale sculptural objects like tiles
- Featured Whitney 1972 and 1974; retrospectives hosted by the Studio Museum Harlem in 1983, the Atlanta Museum of Contemporary Art in 2008, and Museum of Contemporary Art, San Diego in 2014
- Awarded the National Medal of Arts in 2016

NOTABLE WORKS:

- *April's Shark,* Acrylic on canvas, 1974, Alexander Gray Associates, New York, United States
- *Atopolis: For Édouard Glissant,* Acrylic on canvas, eight panels, 2014, Museum of Modern Art, New York, United States
- **SFT: *Cupcakes II,*** Acrylic on canvas, 2013; cupcake or burnt candle-like pods on fiery background

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ELIZABETH
Murray

(1940–2007)
American

- Painter/Printmaker/Draftsman; reshaped Modernist abstraction into high-spirited, cartoon-based language with canvases in twisted shapes; used geometric forms and subjects of domestic life influenced by Disney
- Made a major breakthrough in 1980; began working with signature multiple canvases reinterpreting Analytic Cubism
  - Mature work fused Cubism's shattered forms and Surrealism's suggestive biomorphism
  - Signature images included cups, goblets, chairs, tables; revealed a fascination with dream states and psychological undertones of domestic life
- Greatly influenced by Cézanne's still lifes and the work of Picasso, Matisse, Kandinsky, and Miro
- Was a fantasist; her love of Walt Disney was equal to her love for Cézanne; this explained her playfulness and choices of imagery
- A colleague of Jennifer Bartlett; they studied together at Mills College and the Chicago Art Institute
- Has been compared to Frank Stella's constructions but the resemblance is superficial; her paintings feel completely different, more emotional than formal, more jubilant than aggressive
- First exhibited at the Whitney 1971 and again in 1988; MOMA, New York, organized her retrospective in 2006; collected by virtually every American museum

Murray

(continued)

NOTABLE WORKS:

- **SFT: *Sunday Morning Winter,*** Oil on two canvases, 1985; a large, magisterial, two-canvas work shaped like a figure eight, very post-Stella influence. It uses abstracted Pop Art symbols in a rich color palette highlighting both the positive and negative space
- *Chain Gang,* Oil on canvas, in 4 parts, 1985–86, Anderson Collection, Stanford, United States
- *Terrifying Terrain,* Oil on shaped canvas, 1989–90, Metropolitan Museum, New York, United States

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PAT

Steir

(1940–)
American

- Painter; rose to fame in the 1970s with monochromatic canvases of roses and X-ed out images; destroyed images as a symbol
- Her career shows that she is more conscious than most; her art always comes from old art
  - An important relationship exists between her landscapes, sixth-century Chinese painting, and Pollock's drips
- Works exist between realism and abstraction, adding a real and metaphysical complexity to her work
- Pushed against the winds to peak in 1987 with signature sumptuous waterfall works
- First exhibit Corcoran Gallery 1969; maintains an active exhibition schedule
- Works in Met, MOMA, Guggenheim, and Whitney Museums in New York and many others worldwide; many of her retrospective and solo exhibits have traveled in the United States and Europe

NOTABLE WORKS:

- *Being* from *Burial Mound Series,* Engraving and dry point, 1976, Museum of Modern Art, New York, United States
- *Sao Paulo Biennale 3-B,* Acrylic, ink, oil, and varnish on paper, 1987, Museum of Modern Art, San Francisco, United States
- *Sixteen Waterfalls of Dreams, Memories, and Sentiment,* Oil on canvas, 1990, Metropolitan Museum, New York, United States

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JENNIFER

Bartlett

(1941–)
American

- Painter/Printmaker/Draftsman; creates her unique, distinctive style by combining abstraction and figuration using the building blocks of art and design
- Led the narrative revival from Abstract Expressionism in painting; anticipated the obsession of appropriation
- Received her MFA from Yale; studied with Held, Dine, Oldenberg, Rosenquist, Rauschenberg

Bartlett

(continued)

- Influenced by the Pointillists, Cézanne, Matisse, Mondrian, and Pollock
- Proficient in sculptural installations; works within grids and systems
- We saw her work *Rhapsody,* 1976 at MCASD in February, 1986, the effect of which sparked our collecting career
    - *Rhapsody,* 1975–76, is a composite mural made of 987 square steel plates painted in enamel. The plates are arranged in a grid of 142 rows, 7 feet high running 153 feet long with every kind of iconography including houses, trees, mountains, symbols, and abstractions. This was considered one of the most ambitious and influential artworks of the 1970s
- Late work includes dot paintings, which are best described as Post-Pointillist
- Did a 200 foot mural for the Atlanta Federal Building in 1981; has received commissions for Volvo, Saatchi, Info Science Institute, and Battery Park, among others

NOTABLE WORKS:

- *Swimmer Lost at Night (for Tom Hess),* Silkscreen on baked-enamel-on-steel units, in two parts, each composed of 20 steel plates, and oil on canvas, in two panels, 1978, Museum of Modern Art, New York, United States
- *At Sea Japan,* Woodcut and screenprint on paper, 1980, Tate Gallery, London, United Kingdom
- **SFT:** ***Fire,*** Oil on canvas, 1990; one of her four elements suite, exhibited at the Whitney, 1995, a loaded canvas with much iconography relating to life as game of chance, one of best works of her career

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JOEL

Shapiro

(1941–)
American, active in New York

- Sculptor; renowned for dynamic, minimal work composed of simple, angular shapes
- Began working with Minimalism in the late 1960s with small-scale sculptures mimicking shelves, ladders, houses, and chairs
    - His work lost its monumentality as he miniaturized figures in 1970s
    - Style eventually developed into unique stick-like figures in wood and bronze; post-2000 vocabulary includes rectilinear beams in cascading planes of various colors suspended mid-air
- Friend of LeWitt, Morris, Serra, Andre, and Judd; influenced by their strategies and Minimalism
- Work in numerous collections and museums in United States and abroad; has received many worldwide commissions

Shapiro
(continued)

NOTABLE WORKS:

- *Untitled,* Terracotta, 49 units, 1971, Museum of Modern Art, New York, United States
- **SFT: *Untitled (Stick figure)*,** Painted wood and steel, 1989–90; lifesize stick figure of painted wood, angular, balanced with a feel of motion
- *Loss and Regeneration,* Bronze, 1993, Holocaust Memorial Museum, Washington, D.C., United States
- *20 Elements,* Wood and casein, 2004–05, Nasher Sculpture Center, Dallas, United States

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MARTIN
Puryear
(1941–)
African American

- Sculptor/Printmaker; his work is a union of Minimalism and traditional craft with a purist approach to materials
- Works in a various media including wood, stone, tar, and wire; spent his youth building furniture and guitars
- Received a BA in Fine Art from the Catholic University of America in 1963; spent two years as a Peace Corps volunteer in Sierra Leone where he learned local woodworking techniques
- Studied at the Royal Swedish Academy of Arts in Stockholm from 1966–68; returned to the United States afterward to enroll in the graduate program for sculpture at Yale University
- Builds monolithic shapes in organic/geometric forms that play on ideas of interior and exterior
- Began exhibiting in the late 1970s at Corcoran Gallery; moved to Chicago shortly afterward
- Generally avoids conversations centered on his identity or ethnicity (African American)
- Included in the 1979, 1981 and 1989 Whitney Biennials; highly awarded, including the Rome Prize, Guggenheim Fellowship, MacArthur Fellowship “Genius Grant,” and National Medal of Arts
- SFMOMA hosted a 30-year survey of his work in 2008–09; he represented the United States at the 2019 Venice Biennale

NOTABLE WORKS:

- *Seer,* Water-based paint on wood and wire, 1984, Solomon Guggenheim Museum, New York, United States
- *Untitled,* Wire mesh, tar, and Douglas fir, 1990, Museum of Modern Art, San Francisco, United States
- *Ladder for Booker T. Washington,* Wood, 1996, Modern Art Museum, Fort Worth, United States

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JONATHAN Borofsky

(1942–)
American

- Sculptor/Painter/Draftsman; one of the most influential artists of the 1960s, sculptures interconnect Minimalism and Pop Art
- His gallery and museum exhibitions in 1970s and 1980s redefined the way art was installed and viewed
  - First show 1975 Paula Cooper, New York City; installed a room full of figures
- His recognizable forms—humans, clowns, animals—are used in playful manner; their context provokes diverse interpretations
  - Created hammering and projector men, flying, molecule, and suitcase men, ballerinas, clowns
- Expresses roots in the Surrealists and dreams in the associations of his characters
- Has placed politics firmly at center of his pluralistic art, politics of inner self and exterior world
- Connects all of his pieces with a numbering system since 1960s, now beyond three million
- Famous for his *Hammering Man* series, all different heights in various cities worldwide: largest Seoul, next Frankfurt, then Basel, Dallas, Los Angeles, Denver, Seattle, Washington, D.C., New York
- Exhibited at documenta in 1982, 1987, 1992; a major retrospective of his traveled worldwide in the mid 90s

NOTABLE WORKS:

- **SFT: *Hammering Man (311527)*,** Steel and mechanical components, 1988; Corten steel sculpture, 18' tall. Trust gift to MCASD in 1998 installed at Strauss Plaza, MCASD, La Jolla
- **SFT: *Projector Men (3214879)*,** Fiberglass, clay, resin and steel over wood, 1989; two humanoid figures, one dependently leaning on other with light projector in head illuminating wall
- *I Dreamed I Could Fly,* Fiberglass, acrylic paint, 2000, Museum of Fine Arts, Boston, United States
- *Walking to the Sky,* Stainless steel and painted fiberglass, 2006, Carnegie Mellon University, Pittsburg, United States

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VERNON Fisher

(1943–)
American, active in Ft. Worth, Texas

- Painter; a Pop Art–era multimedia painter working in wide range of materials; best known for his chalkboard paintings
- Studied English literature and earned his MBA in 1969 from the University of Illinois
- Known for his skillful and multilayered compositions in which disparate images are superimposed upon one another

Fisher

(continued)

    - His appropriations are chosen carefully for graphic elegance and historical symbolism
- Works are a fusion between painting and installation, with great skill
- Works are included in more than 40 museums worldwide; is one of Texas's most nationally recognized artists

NOTABLE WORKS:

- *Study-DMA,* Mixed media on paper, 1989, Dallas Museum of Art, Dallas, United States
- **POF: *Walking in Space,*** Acrylic on canvas, 1983; a solar system backdrop with an astronaut and a cats journey to the stars cut into the canvas with an orbital grinder
- *Rules of Bending Circles,* Lithograph, 1993, Art Institute of Chicago, United States

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HOWARDENA Pindell

(1943–)
African American, active in Philadelphia

- Multidisciplinary artist working in painting, mixed media, collage, photography and video with an amazing 50-year career; still active, leaving her imprint since 1960
- Known primarily as an abstract painter, work explores texture, color, structures, and the process of artmaking
    - She is often political; addresses racism, feminism, violence, slavery, and exploitation
- Works are recognizable for their geometric shapes, grids, dots, repetition, complex surfaces
- Early works were large canvases painted in rich colors using materials such as glitter and talcum powder with sumptuous and ethereal qualities
- Has developed a unique post-pointillists style rooted in the use of dots made with a hole punch; spreads confetti-like disks over her surfaces and squeegees paint through the "stencil" paper the holes are punched from stretching the boundaries of material and process
- Received BFA from Boston University in 1965, MFA from Yale University in 1967; holds honorary doctorate degrees from the Massachusetts College of Art and Design, Boston, and Parsons New School of Design in New York City
- Began working at MOMA, New York in 1967 in various capacities as exhibit and curatorial assistant, associate curator until 1979 while making her own artwork after hours at home
- Recognized at the American Drawing Biennial XXIII in 1969 at the Norfolk Museum and had her first major show at Spellman College, Atlanta, in 1972

Pindell

(continued)

- Co-founded A.I.R. (Artists In Residence) Gallery, New York in 1972, the first artist-directed gallery for women in the United States
  - There were twenty artist co-founders, including Nancy Spero, Agnes Denes, Barbara Zucker, Dotty Attie, Judith Bernstein, Harmony Hammond, Maude Boltz, and others
- Traveled abroad as a guest speaker and lecturer in the 1970s speaking on Black American Art
- Involved in an auto accident in 1979 that left her with short-term amnesia; afterwards she reintroduced figuration and her political sensibilities to her work
  - Created many series like an autobiographical series based on global travels and photo collages as part of memory reconstruction; maintained a hyperactive exhibition schedule
- Remained under-recognized for many years; MCA, Chicago did her first major survey in 2018, recently exhibited with Victoria Miro Gallery, London, 2019 and in the traveling exhibition *Soul of a Nation: Art in the Age of Black Power* organized by the Tate, London
- Works can be found in major museum collection in the United States such as: MOMA, NY; Brooklyn Museum, NY; Whitney Museum, NY; High Museum, GA; MCA, Chicago, IL; Philadelphia Museum of Art, PA; and the Smithsonian American Museum, Washington, D.C.

NOTABLE WORKS:

- *Untitled,* Acrylic on canvas, 1971, Victoria Miro, London, United Kingdom
- *Untitled #20,* Collage with hole-punched paper dots, pen and black ink, monofilament, and talcum powder on oak tag paper, 1974, National Gallery of Art, Washington, D.C., United States
- *Video Drawings: Hockey,* Chromogenic print, 1975, Museum of Contemporary Art, Chicago,
- *Free, White, and 21,* Video (color and sound) 12:15, 1980, Museum of Modern Art, New York,
  - In this video Pindell gives a deadpan account of the racism she experienced coming of age as a Black woman in America
- *Untitled #88 (Dragon),* Mixed media on paper collage, 2007, Victoria Miro Gallery, London, United Kingdom

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ALLAN
McCollum

(1944–)
American, born in Los Angeles, active in New York

- Multidisciplinary Artist; has worked in sculpture and painting; uses a wide range of materials such as plaster, rubber, cement, wood
- Explores how objects achieve meaning between unique handmade artworks and mass production
- Grew up in Los Angeles; trained at LA Trade Technical College; moved to New York in 1978 where he began producing his well-known serial works
- Created sculptures resembling framed pictures in multiples of various numbers, fossilized bones, antique urns, and household objects
- Known for his *Surrogate Paintings*, which are uniquely produced yet intended to seem manufactured; his repetition suggests post-Warhol serialization
- Included in the 1972 Whitney Biennial and the Venice Biennale in 1988 and 2012
- Created *Perfect Vehicles* series in 1985; sculptures are multiples and all in different colors
- 2005 designed *The Shapes Project*, a system to create a unique shape for every person on planet without repeating
- Works are held in more than 70 museums worldwide; maintains an active exhibition schedule with global representation

BEST WORKS:

- *Collection of Two Hundred and Eighty-Eight Plaster Surrogates,* Enamel on solid cast Hydrostone, 1982/1989, Whitney Museum, New York, United States
- *Over Ten Thousand Individual Works,* Enamel on Hydrocal, 1987/1991, Museum of Modern Art, New York, United States
- **SFT: *Perfect Vehicle*,** Painted cement, 1988; a massive light green Chinese-style ginger jar replicated 1,001 times, each of a different hue

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HAIM
Steinbach

(1944–)
American, born in Israel, active in New York

- Sculptor; works consist of arrangements of mass-produced objects displayed on shelves
- Objects come from spectrum of social and cultural contexts
    - Uses a wedge-shaped shelf system of his own design with three consistent angles: 90, 50, and 40 degrees
    - Shelves are arranged at different heights that have been likened to the changes in scale of a musical composition or the lines of a poem
- Exhibited worldwide since 1980 including documenta 1992; included in many major museums

Steinbach

(continued)

NOTABLE WORKS:

- *ultra red #2,* Wood, plastic laminates, four lava lamps, nine enamel pots, and six digital clocks, 1986, Solomon Guggenheim Museum, New York, United States
- *Untitled (jugs and mugs), Number 1,* Laminated plywood, ceramic mugs, and ancient pottery, 1987, Metropolitan Museum, New York, United States
- *Coat of Arms,* Mahogany-veneered wood box, four brass tubas, bronze statuette, four carved wood jackets, eight wool jackets, 1988, Castello di Rivoli Museum, Torino, Italy

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NEIL Jenney

(1945–)
American

- Painter; a key figure among early new imagists coming from minimal process and Pop Art to imagery
- Began as a sculptor but encountered a lot of challenges; switched to painting and realism to stand in for the found objects he used in sculpture
- Became popular in the late 1960s and early 1970s as a forerunner of New Imagery, then fell out of favor but later came back
- Claim to fame was his inclusion in Saatchi Collection 1973 with *Them and Us,* 1969 (two fighter planes), and *Window,* 1971 (tree branches in trapezoid wood window frame), part of a brilliant series
- Articulate and politically minded; speaks of his art as a social tool to convey allegorical truths
- Integrates paintings with illusionist subject matter, creating visual impact with chilling moral force

NOTABLE WORKS:

- *Accident and Witness,* Acrylic on canvas, 1969, Gagosian Gallery, New York, United States
- *Trash and Trashcan,* Acrylic on canvas, 1970, Museum of Modern Art, New York, United States
- *Atmosphere,* Oil on panel, 1976, LA County Museum of Art, Los Angeles, United States

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SUSAN Rothenberg

(1945–)
America

- Painter; reintroduced imagery in 1975 at a time dominated by Abstract Expressionism with haunting, life-sized horse paintings steeped in myth
- Developed her style based on fragmenting figures with agitated brushstrokes and disparate images
- Signature works are fragmented body parts (heads, eyes, hands) both human and animal

Rothenberg

(continued)

- Employs silver gray palette reminiscent of Philip Guston; very painterly with luminous canvas
- Married artist Bruce Nauman in 1989
- Moved to New Mexico in 1990; like Georgia O'Keeffe, was influenced by bones, skulls, pottery shards, animals, and the desert light
- First major survey show was organized by LACMA in 1982; traveled to SFMOMA, Carnegie Institute, and Tate Gallery; active and in many collections/museums

NOTABLE WORKS:

- *Butterfly,* Acrylic on canvas, 1976, National Gallery of Art, Washington, D.C., United States
- *Hourglass,* Oil on canvas, 1982, Dallas Museum of Art, Dallas, United States
- *Three Plus One,* Acrylic on canvas, 1982–83, Museum of Modern Art, San Francisco, United States

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MCARTHUR

Binion

(1946–)
African American, born in Mississippi, active in Chicago

- Painter; a rediscovered 70-year-old artist with his remarkable second act and long-overdue recognition
- Works consist of Minimalist abstract paintings using crayons and oil stick on wood or aluminum surfaces; depicts his personal experience and the larger Black American experience simultaneously
- Completed his BFA in 1971 at Wayne State University in Detroit, Michigan; received his master's degree from the Cranbook Academy of Art in West Bloomfeild Township, Michigan
- Early work of the 1970s shared the spirit of others of that era such as Brice Marden and Robert Ryman
- Produced a bounty of beautiful abstract collages of laser prints on rigid surfaces in the 1990s
- Well known now for his DNA paintings, gorgeous, austere, graceful, and very topical works of panels covered with photocopies of his passport ID, address book on grids
  - Viewer must get close to work to see micro use of language and its revelation; paintings look minimal like early John McLaughlin, but the detail shows the birth certificates and address
- Included in the Venice Biennale 2017 with his own room in the Central Pavilion with ten paintings
- Paintings featured in Detroit Institute, CAM Houston, Studio Museum New York City, museums in Europe

Binion

(continued)

NOTABLE WORKS:

- *Rutabaga: In the Sky,* Oil stick, Dixon wax crayon on aluminum, 1978–79, National Museum of African American History and Culture, Washington, D.C., United States
- *Ghost Rhythms for Thomecat: Two,* Oil stick and paper on board, 2015, Detroit Institute of Art Museum, United States
- **POF: *DNA; Black Painting II,*** Oil, paint stick, and paper on board, 2015; abstract geometric with language, half birth certificates and half names from address book, looking like black and white Minimalism from a distance

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BRYAN

Hunt

(1947–)
American

- Sculptor; a stylish and astute artist; works primarily in water-like bronze monoliths, balsa wood airships, and public commissions
- Worked as engineer aide and draftsman at Kennedy Space Center 1967; moved to Los Angeles in 1968 where he enrolled in Otis Art Institute and completed his BFA in 1971
- Moved to New York in 1972 for Whitney Museum independent study program; opened his first show in 1975
- Major exhibitions include solo show at the Palais des Beaux Arts in Brussels titled *Empire State, Phobos* and a group show at the Guggenheim Museum, New York, *Young American Artists*, in 1978
- Edgar Kaufman, Jr. commissioned sculpture for Frank Lloyd Wright's famous Falling Waters house in Western Pennsylvania
- Included in the Whitney Biennials in 1979, 1981, 1985 and the Venice Biennale in 1980; collected widely by museums and private buyers
- Major commissions include *Rite of Spring,* 1985, Barcelona, Spain; *Full Lake Falls,* 1992, Mori Building, Tokyo, Japan; *Coenties Ship,* 2006, New York Parks Department, New York, United States; *Axis Mundi,* 2014, One World Trade Center, 64th floor Sky Lobby, New York, United States

NOTABLE WORKS:

- *Big Twist,* Bronze, 1978, Museum of Modern Art, New York, United States
    - *Big Twist* was loaned to the White House and installed in the Rose Garden by request of First Lady Hillary Clinton
- **SFT: *Triad*,** Bronze, 1982; a quintessential ten foot flowing sculpture that achieves the effect of falling water

DONALD
Lipski

(1947–)
American, active in New York

- Sculptor; best known for his installations and large-scale public works that combine the simplicity of Minimalism and the scale of Surrealism
- Work explores how context transforms the meaning of ready-made objects with a whimsical combination of materials, alteration, and site
- Mines humor and irony; merges the bizarre and the mundane
  - A side not well known is his production of smaller household sculptures, surrealistic in nature: a double-bed filled with candles, a tennis racket without the mesh, a trumpet filled with wax, and so forth
- Received his MFA in ceramics at Cranbrook Academy of Art 1973; began teaching in New York in 1977
- Received the first of what became three grants from the National Endowment of the Arts in 1978 and a Guggenheim Fellowship 1988
- Recipient of many public commissions; works are held in many American museums and large municipal libraries such as San Diego and Denver

NOTABLE WORKS:

- **POF: *Untitled,*** 1991, a very surreal wood tub filled with tallow candles
- *The Yearling,* Steel and fiberglass, 1993, Denver Public Library, Denver, United States
  - This piece was originally intended for a public school in Manhattan; it was installed in New York's Central Park in 1997 before moving to Denver in 1998
- *Ball? Ball! Wall? Wall!,* 55 steel marine buoys, 1994, Laumeier Sculpture Park, Saint Louis, United States
- **POF: *Untitled,*** 1994, a very surreal tennis racket without the mesh
- *Sirshasana,* Aluminum and polyester resin with crystals, 1997, Grand Central Terminal, New York, United States
- *The Pike,* Repurposed airplane wing and collected coins, 2019, Columbia Pike and S. Jefferson St., Arlington, United States
  - This work honors the history of Columbia Pike toll road while also celebrating the diversity of the community

ERIC
Fischl

(1948–)
American

- Painter/Sculptor/Printmaker/Draftsman; focuses on the figure in all its naked and psychological fullness in banal relationships
- A consummate painter, he excells in rich backgrounds; mastered faces, light, and shadow after a stay in Madrid from 1972 to 1973 to study the Spanish masters; influenced by Goya, Balthus, and Schiele
- His fleshscapes have an unusually high-voltage effect and are often disturbing
- Work is loaded with suggestions of sex, voyeurism, homosexuality, bestiality, incest, alcoholism
- Emotion is central to his work, especially feelings of awkwardness and self-consciousness
- Met his wife, fellow artist April Gornik, at Nova Scotia Art College

NOTABLE WORKS:

- *Portrait of a Dog,* Oil on canvas (four panels), 1987, Museum of Modern Art, New York, United States
- **SFT: *April Undressing*,** Oil on linen, 1993; a masterful and provocative painting with its sensuality, light and shadow.
- **SFT: *Watch*,** 2001, and *Move,* Lithographs, 2001; both dancing figures
- **SFT: *Avenging Angel (study)*,** Oil on linen, 2014; Art Basel Miami fair scene of Fischl, Rothko, and Olitizky
- *Late America,* Oil on linen, 2016, Skarstedt Gallery, New York, United States

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JONATHAN
Lasker

(1948–)
American, active in New York

- Painter; creates abstractions constructed from figure, ground, and line, assembled and positioned in terms of density, color, and form
- Work could be defined as as postmodern calligraphy; the images could represent dancing figures and the squiggles from prior Brice Marden
- His scribbles become almost mechanically produced, with random figure-like patterns that play with subconscious and are premeditated
    - His style becomes a philosophical challenge; the ambiguity of the work is quintessential to its appeal
- Trained at the School of Visual Arts, New York, and Cal Arts in Valencia, California

Lasker

(continued)

- Received NEA grants 1987 and 1989 and has exhibited widely since 1980
- Works are in many museums in the United States and globally

NOTABLE WORKS:

- *Highbrow, Lowbrow,* Oil on canvas, 1985, County Museum of Art, Los Angeles, United States
- *Untitled,* Graphite on paper, 1987, Whitney Museum, New York, United States
- *Arcane Reasoning,* Oil on canvas, 1989, Hirshhorn Museum, Washington, D.C., United States
- *Natural Order,* Oil on canvas, 1993, La Caixa Collection, Barcelona, Spain
- **POF:** ***Scenic Arrangement,*** Oil on linen, 2006; dancing figures, twisted squiggles representing the ambiguity of abstraction or figuration or both

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MARILYN

Minter

(1948–)
American, active in New York

- Painter/Photographer, best known for her sensual imagery and blend of digital and analog photography processes
- Uses a photorealistic painting style that blurs the line between commercial and Fine Art
    - Works from a digital image; the last layer is applied with fingertips to create a modeling of the paintbrush lines
- Technique has turned to paintings created by layering enamel paint on aluminum; late work uses signature silver liquid
- Received her BFA University of Florida in 1970 and MFA at Syracuse University in 1972
- Moved to New York City in 1976 to collaborate with painter Christof Kohlhofer; the two separated in 1986
- Explored pop-driven images in the 1980s, often incorporating sexuality; began incorporating imagery borrowed from advertising and the porn industry
    - Created a series in 1989 from hardcore porn based on her belief that, “nobody has politically correct fantasies.”
- In 1989 she bought 30-second commercial spots to show her “Food Porn Commercials” that aired during David Letterman, Arsenio Hall, and a Nightline interview with Ted Koppel and Henry Kissinger. (They were cheaper than art magazine ads.) The groundbreaking and unusual artwork in the commercial featured quick clips of the artist at work in her studio without directly promoting anything. It caused so much confusion that Los Angeles TV stations added a disclaimer
- In the 1990s she refined her work to exude a sense of glamor and high fashion; received Guggenheim Fellowship in 1998

Minter

(continued)

- Opened a major retrospective at the Contemporary Art Museum of Houston in 2015; included paintings from 1976–2013
- Exhibited as part of *Four Freedoms*, a 50-state initiative to create billboard posters to encourage voting in 2018
- She has published in numerous magazines and online outlets

NOTABLE WORKS:

- *Dirty Heel*, Enamel on two metal panels, 2008, Solomon Guggenheim Museum, New York, United States
- *Green Pink Caviar*, Video, 2009, Museum of Modern Art, New York, United States
- *Smash*, HD digital video, color, sound, 2014, Brooklyn Museum, Brooklyn, United States

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ROSS
Bleckner

(1949–)
American, active in New York

- Painter; a unique artist who uses his prominence to advance philanthropic causes for the AIDS research initiatives in the United States and Africa; the first artist to be named Goodwill Ambassador by United Nations in 2009
- Creates works that deal with loss, change, memory, spirituality, and morality, particularly in relation to AIDS
- Several paintings and series utilize symbolic and anatomical imagery relating to the American AIDS epidemic of the 1980s
    - Earliest artwork, *Small Count*, 1980, of white patterns on dark canvas, showed white blood cells being destroyed by AIDS; 1990s cell paintings showed examples of disease in human cells and DNA
- 1965 saw first art exhibit MOMA, *The Responsive Eye* (Odilon Redon); was to have huge impact on his art
- Received his MFA at Cal Arts in 1973, where he met David Salle, Eric Fischl, and Julian Schnabel, who later became the leaders of New Imagery, ushering in a new art era of post–Abstract Expressionism
- Fixation on the body; focused on microscopic views of cells, the genome, and human disease
- Creates a mysterious luminosity in his large-scale abstractions that heightens the symbolic significance of the work
- Uses symbolic imagery instead of direct representation; visually elusive with forms that change focus
- Created several series: including *Stripe* paintings, *Weather* series, *Memorial* paintings, *Constellation* paintings, *Domed* interiors, *Sky* canvases, and *Prayer Rugs*
- Included in the Whitney Biennial 1975, 1987, and 1989; Carnegie International 1988; opened a major retrospective at the Solomon Guggenheim Museum in 1995

Bleckner

(continued)

NOTABLE WORKS:

- *The Arrangement of Things,* Oil on canvas, 1982–85, Museum of Fine Arts, Boston, United States
- **POF: *Ninth Examined Life,*** Oil on canvas, 1991; a major atmospheric scape of great luminance and attraction
- **POF: *Purple Dome,*** Oil on canvas, 1993; black, white, green dot painting derived from domes
- *Throbbing Hearts,* Oil, powdered pigment, and wax on canvas, 1994, Solomon Guggenheim Museum, New York, United States
- **POF: *Favorite Spot,*** Oil on linen, 2011; floral painting with movement suggesting memories

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TERRY

Winters

(1949–)
American, active in New York and Geneva

- Painter; an abstract painter and printmaker influenced by Minimalism and nonnarrative abstraction; uses organic shapes, tangled forms, and abstracted images of plants and flowers
- Graduated with a BFA from the Pratt Institute, New York, in 1971; worked silently for ten years
  - Early works are artistic references to biology, chemistry, mineralogy
- Created *Interfering Patterns* series of controlled chaos in the 1990s
- Newer works of the late 1990s featured complex, tangled paths, giving depth feeling with lush colors; a complete contrast to early works
- A coveted series beginning 2000, *Meshwork,* consists of large compositions with intricate swirling lines, layered colors, densely patterned
- Received a retrospective for his drawings in 2003 at the Whitney Museum in New York
- Opened a major exhibition in 2004 at the Museum of Contemporary Art, San Diego, a driver that broke him out of his previously modest career
- Has been in many solo and group shows and in museum collections but has evolved into a superb painter in later mid-career

NOTABLE WORKS:

- *Good Government,* Oil on linen, 1984, Whitney Museum, New York, United States
- *Dumb Compass,* Oil on linen, 1985, Anderson Collection at Stanford University, Stanford, United States
- *Untitled,* Oil on canvas, 1990, Museum of Contemporary Art, San Diego, United States

Winters

(continued)

- *Locus,* Lithograph, 1993, Museum of Modern Art, New York, United States
- **POF:** ***Curve,*** Oil on linen, 2004; a major *Meshwork* series of swirling layered lines and patterns like a labyrinth in lush color, predominantly red

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JENNY

Holzer

(1950–)
American, active in New York and Hoosick Falls

- Conceptual Artist; a language-centric artist famous for her text-based public art projects; explores how language is used both as communication and as concealment
- Employs variety of mediums, language on benches, LED signs, posters, and T-shirt—says she wants ‘content that people can understand’
- Earned her BA at Ohio State University in 1972 and MFA, Rhode Island School of Design in 1975; joined Whitney Museum independent study program in 1976, where she created her first works that engaged with public spaces
- Devised 30 aphorisms in the late 1970s which play on commonly held truths and clichés, presenting a spectrum of often contradictory opinions
  - Truisms such as “Abuse of Power comes as no surprise” and “Protect me from what I want” are typical of what adorns her work
  - I call them convoluted Bartlett’s quotations. An example of how they offend was made apparent when offered a *Truism Bench* in 1984 that had words “Your family will cheat you,” not acceptable; we waited 20 years for the perfect benches: *Arno* 1 and 2
- She belongs to the feminist generation emerging in the 1980s along with Barbara Kruger, Cindy Sherman, and Louise Lawler
- Her exhibition schedule worldwide reads like a *Who’s Who*; since 1982 her works have been exhibited worldwide and featured in virtually every major museum and major collection including media communications and libraries
- Exhibited in the 1990 Venice Biennale and received the Golden Lion
- LED signs have emerged as her visible medium; she incorporates a wide array of media, including sound, video projections, and the internet; since 2010 her signs have become more sculptural; she is no longer the author of texts; has evolved into painting
- She is without a doubt a unique, explorative, inquisitive, indefatigable producer with an enormous body of work

Holzer

(continued)

NOTABLE WORKS:

- *Untitled (Fear is the Most Elegant Weapon . . .),* from *Inflammatory Essays,* Offset lithograph on paper, 1979/82, Art Institute of Chicago, United States
- **SFT: *Element 1 and Arno Element 2,*** Marble, 1996; poetically sensitive set of aphorisms from Holzer's *Truism* series on each bench atypical by lack of the profane
- *For SAAM,* LED array with white diodes, 2007, Smithsonian American Museum, Washington, D.C., United States
- **SFT: *Move,*** LED array with RGB diodes, 2015; this work hangs from the ceiling and broadcasts scrolling text in alternating colors about human rights abuses in Syria based on 200 interviews from 27 detention camps between 2012–2014

ANDRES

Serrano

(1950–)
American

- Photographer; became notorious through photos of corpses and use of bodily fluids in his work
- Took photos of Ku Klux Klan members in white hoods; staged photos with blood and semen
  - Controversial *Piss Christ* photo of crucifix submerged in glass container of his own urine
- Work has been exhibited worldwide and often evokes angry reactions

NOTABLE WORKS:

- **POF: *Piss Discus (Fluids series),*** Cibachrome mounted on plexiglass, 1988; a vivid work in the same series as *Piss Christ* that closed off art funding from NEH upon the outrage of prominent Senator Jesse Helms
- *Untitled VII (Ejaculate in Trajectory),* Cibachrome print, 1989, Allen Memorial Art Museum, Oberlin, United States
- *Klanswoman Grand Klaliff II,* Cibachrome print (edition), 1990, Private Collection

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MEL

Chin

(1951–)
American

- Conceptual Artist; a politically, culturally, and socially motivated activist/artist working in variety of art media on a global stage; renowned Black Mountain College Fellow at University of North Carolina
- His work is designed to calculate meanings and challenges to create response to cutting-edge problems of civilization in different venues
- Graduated Peabody College, Nashville, Tennessee; went to Houston, Texas, in 1976; created *See/Saw: The Earthworks* for Hermann Park, depicting perceptions above and below the surface

Chin

(continued)

- Moved to New York in 1983 created *MYRRHA P.I.A. (Post Industrial Age)*, 1984, Bryant Park, commissioned by Public Art Fund; three figurative sculptures of space age materials depicted Myrrha in thirtieth Canto of Hell from Dante's *Inferno*
- Opened a solo exhibition at Hirshhorn Museum, Washington, D.C., in 1989, *The Operation of the Sun through the Cult of the Hand*, 1987, about ancient Greek and Chinese philosophy
  - Investigated mythological vs. scientific data to contradict beliefs using nine planets of solar system
  - In the same exhibition, *The Extraction of Plenty from What Remains 1823–*, 1989, composed of two bastardized White House columns; concerns United States foreign policy that has fractured ability of Latin America counties to prosper on their own
- Created *Revival Field* in 1990, a scientifically grounded work for green remediation and ecological consciousness
- Created *Degrees of Paradise* in 1992 for New York City Storefront for Art, a 9' × 23' carpet with woven patterns based on satellite telemetry
- Featured on PBS series *Art:21 – Art in the* Twenty First *Century*, with his works *Revival Field* and *S.P.A.W.N* and *KNOWMAD,* which deal with abandoned buildings and neglected homes in Detroit for redevelopment
- Opened a major retrospective of collected works in 2014 at the New Orleans Museum of Art
- Latest project (2019) is a public art video installation for Times Square exploring global warming gone unchecked, melting ice caps, erosion, coastal flooding, and a projection of Times Square submerged

NOTABLE WORKS:

- *Imperfect Pearls in the Ether of Infinite Labor,* Color woodcut and lithograph, mounted as a hanging scroll, 1997, Philadelphia Museum of Art, Philadelphia, United States
- *Trapped Flaw,* Ink, colored pencil, and pencil on transparent paper in artist's frame, 2003, Museum of Modern Art, New York, United States
- **POF:** ***9–11/9–11,*** Video 24 min, 2007; first animated film based fictional love story set in Santiago, Chile, in 1973 and New York City in 2001 showing the human impact of two tragedies

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DONALD

Sultan

(1951–)
American

- Painter/Sculptor/Printmaker; known for huge still life paintings with bold contrasts of bright colors and deep black forms
- Paints on vinyl floor tile glued to Masonite on heavy plywood backing, standing out from wall, creating beautiful signature industrialscape
    - His materials may be crude, but the paintings are refined
    - *Veracruz,* 1987, and *Liquid Blacks,* 2009, are quintessential examples of materials
- Paintings are nearly abstract but use common images; famous for his black lemons, eggs, flowers, fruit, and tulip drawings and paintings
- Rooted in Pop Art's use of imagery; also influenced by Zurbarán, Manet, and Whistler
- In virtually all major American museums including the Metropolitan, MOMA, and Whitney (New York); well collected worldwide

NOTABLE WORKS:

- **POF: *Veracruz,*** *Nov. 18,* Oil, tar, linoleum tiles, and plaster on panel, 1986; a seminal early 8' × 8' industrialscape of the City of Veracruz ushering in an era of materiality
- *Oranges on a Branch March 14, 1992,* Tar, spackle, and oil on tile over Masonite, 1992, Detroit Institute of Art Museum, United States
- *Black Eggs and Roses May 22, 2000,* Woodcut, paper pulp, dye and acrylic paint on paper, 2000, Tate Gallery, London, United Kingdom
- **SFT: *Liquid Blacks November 17, 2009,*** Enamel and tar on tile; industrial scape flower painting of leather and asphalt all about materiality

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RANDY LEE

White

(1951–)
American

- Painter; his style can be classified as Southwestern; deals with life on the Plains in nineteenth century
- A storyteller who focuses on traditions of the West: Indians, horses, buffalo, and cowboy lore
    - White was fascinated with American Indians and claimed to be part Sioux; he did not have sufficient ancestry for tribal enrollment; this aroused much controversy
- Prominent and highly exhibited in the 1980s; included in Corcoran 38th Biennial; received first prize at the Santa Fe Art Fair
- Work in American museums: Chicago Art Institute, Museum of Fine Arts, Santa Fe, New Mexico, Heard Museum, Walker Art Center, and others

White

(continued)

NOTABLE WORKS:

- *Red Hawk's Portrait,* from the portfolio Indian Self-Rule, Screenprint on paper, 1983, Smithsonian American Museum, Washington, D.C., United States
- *Soldier Count,* Mixed media cloth, 1984, Private Collection
- **SFT: *Runs Away,*** Oil on canvas, 1985; mystical scene of an Indian and buffalo hunt and dialogue with ancestors.
    - *Runs Away* won first prize at a Native American Group Exhibition, Aug. 15–27, 1986, Elaine Horwitch Gallery, Santa Fe, New Mexico, and in Albuquerque Art Museum

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TOM

Otterness

(1952–)
American

- Sculptor; known primarily as a public artist across the United States and abroad; his cartoonish figures allude to politics, sex, and symbols of pop culture
- Creates energetic and perverse little brutes; puts them into an architectural frieze
- Models in clay before casting; castings are very geometric forms of cones, cylinders, spheres
- Goes to museums and draws from Old Masters; use of geometry influenced by Cézanne

NOTABLE WORKS:

- *Head,* Bronze, 1984, Brooklyn Museum, New York, United States
- *Big Big Penny,* Bronze, 1993, Broad Museum, Los Angeles, United States
- *Tree of Knowledge,* Bronze, 1997, de Cordova Sculpture Park and Museum, Lincoln, United States

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DAVID

Salle

(1952–)
American

- Painter/Printmaker/Set Designer; combines appropriated figures with pictorial language of multi-imagery with no apparent connection; a major force in defining the postmodern sensibility
- Controversial but important; came to prominence in the 1980s, maddening critics with paintings that were provocative in their meaninglessness
    - Received bad press frequently for his dehumanization of women
- Heavily influenced by Jasper Johns and Sigmar Polke's use of juxtaposition and photography
- Brilliantly composes odd, jarring, disassociated pastiche images of art history and pop culture

Salle

(continued)

- Has a unique way of floating images on colored ground and tracing, creating surrealist effects
- Included in documenta and Venice Biennale in 1982 and the Whitney Biennial in 1985; collected by many private collections/museums worldwide

NOTABLE WORKS:

- *Painting for Eli,* Acrylic on canvas, wood (diptych), 1983, Art Institute of Chicago, United States
- *Muscular Paper,* Oil, synthetic polymer paint, and charcoal on canvas and fabric, with painted wood, in three parts, 1985, Museum of Modern Art, New York
- **SFT: *Sambo Takes a Shower in Italy,*** Oil on canvas, 1985; seminal work of still life and figurative at its best
- **SFT: *Classicism,*** Oil on canvas and ceramic on metal panel, 2012; a typical depiction of objects and figure but with ceramic and metal on canvas

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ILAN

Averbuch

(1953–)
American, born Tel Aviv, Israel, active in New York City

- Sculptor; specializes in sculptures of monumentality that express ambiguity, historical themes, and natural motifs
- Work owes its aura to size and diversity materials including stone, wood, steel, copper, lead, aluminum, and glass
- Also makes small-scale sculptures that evoke imagination and are often quite playful and poetic
- Has exhibited regularly in the United States, Europe, Canada, and Israel since 1980; especially popular in India

NOTABLE WORKS:

- **SFT: *Reflection,*** Stone, wood, and steel, 1989; massive steel, wood, granite ship-like image 15' × 15' with dancing figures
- *Avanim Vetseadim (Steps and Stones),* Stone, 2008, Gezer Park, Leawood, United States
- *The Bell, the Flower, and the Wash,* Steel and stone, 2011, Eldorado Park, Scottsdale, United States

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NAN (NANCY)

Goldin

(1953–)
American, active in Paris and New York

- Photographer/Filmmaker; famous for her intensely personal, spontaneous, sexual, and transgressive photos of family, friends, lovers
- Has an uncompromising manner and style, photographing drug use, sex, violence, arguments
- Came to prominence early with first solo show in Boston 1973 at age 21

Goldin

(continued)

  - Work focused on the city's gay and transgender community
- Presented groundbreaking slide show in a New York nightclub in 1979, titled *The Ballad of Sexual Dependency*
  - The show eventually grew to 45-minute multimedia work of more than 900 photos with soundtrack
  - Main themes are love, gender, domesticity and sexuality
- Subject of two major touring retrospectives at the Whitney Museum, New York, and Centre Pompidou, Paris, in 1996; exhibited worldwide including a show at the Louvre in 2001
- Has received many awards including French Order of Arts and Letters, the Hasselblad Award for major achievements in photography

NOTABLE WORKS:

- *Nan One Month After Being Battered,* Color photograph, 1984, Tate Gallery, London, United Kingdom
- *Jimmy Paulette & Misty in a Taxi, NYC,* Color photograph, 1991, Museum of Modern Art, San Francisco, United States
- *Heartbeat,* Color Photograph, 2000–01, Centre Pompidou, Paris, France

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APRIL

Gornik

(1953–)
American

- Painter/Draftsman; focuses on landscapes that speak to America's vastness and majesty with dream-like and realistic techniques; harkens back to the work of Frederick Church in the 1870s
- Canvases project rolling seas, brooding skies, mountains overlooking endless plains; nature at its best
- Although a passionate supporter of nature, environmentalism is not a focus of her work
- Married to fellow artist Eric Fischl, whom she met while studying at the Nova Scotia College of Art and Design
- Vocal about her feelings regarding female artists being held down, especially regarding lower prices and fewer shows
- Commissioned to create a limited-edition print, *Blue Moonlight*, as part of the show *Graphic Eloquence* for the Smithsonian in 2007

NOTABLE WORKS:

- *169: Light After the Flood State II,* Soft ground etching, 1988, Cleveland Art Museum, Cleveland, United States
- *Storm and Fires,* Pastel and charcoal, 1990, Smithsonian American Art Museum, Washington, D.C., United States
- *Sky and Mirror,* Color soap ground aquatint and water bite aquatint with aquatint on wove Somerset paper, 1998, National Gallery of Art, Washington, D.C., United States

PETER Halley

(1953–)
American, active in New York

- Painter/Writer; came to prominence early 1980s with geometric paintings rendered in intense Day-Glo colors; associated with neo-conceptualism, Minimalism, and neo-geometric art
- Signature style is geometric, linear, repetitious (like Flaven); colorful series of building blocks
- Work is spatial system of cells called conduits or prison paintings, with connections to other cells
- Originality lies in use of color and texture using Roll-a-Tex to give work architectural feel
- Part of New York scene with Koons and Bickerton; exhibitions with major galleries New York City and worldwide
- Opened a retrospective at the CAPC Museum of Contemporary Art in Bordeaux, France, in 1992; included in the 2011 Venice Biennale

NOTABLE WORKS:

- *Two Cells with Conduit,* Day-Glo, acrylic, and Roll-a-Tex on canvas, two panels, 1987, Solomon Guggenheim Museum, New York, United States
- *Untitled (3/8/94, 6A-1),* Acrylic, Day-Glo, and metallic acrylic and graphite on computer-printed white wove paper, 1995, Art Institute of Chicago, United States
- **POF: *Untitled (Circuit painting)*,** Acrylic on canvas, 1997; typical career centered colorful circuit painting

ROBERT Longo

(1953–)
American

- Painter/Sculptor; became famous in the 1980s for *Men in the Cities* series depicting well-dressed businessmen and women writhing in suppressed emotion
- Describes his work as Apocalyptic Pop; explores provocative themes of love, death, and violence
- Draws from a fascination with mass media: movies, TV, comics, magazines, and rock music
- Involved in performance art and film, became romantically associated with artist Cindy Sherman while the two were studying at Buffalo State; they split in the late 1970s but remain close friends
- Popular series include *White Riots,* 1982; *Black Flags,* 1989; *Body Hammers,* 1993; *Monsters,* 2002
- Skilled across many materials: painting, silkscreen, photography, wood, metal, and bronze
- A major retrospective of his work opened at the LA County Museum of Art in 1989 and traveled to MCA, Chicago in 1990

Longo

(continued)

NOTABLE WORKS:

- *Untitled (White Riot),* charcoal, graphite and ink on two paper panels, 1982, The Broad, Los Angeles, United States
- *Black Planet (in memory of A[nnie]. Z[ane].),* Oil paint on steel and neoprene, 1988, County Museum of Art, Los Angeles, United States
- *Russian Bomb/Semipalatinsk,* Charcoal on paper, 2003, Museum of Modern Art, New York, United States

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CHARLES

Ray

(1953–)
American, active in Los Angeles

- Sculptor; regarded as one of the most significant artists of his generation; known for strange and enigmatic sculptures
- Style, materials, subjects, presence, and scale are all variable; often jarring and unexpected
- Fixates on events to be remade as art; high level of art history awareness behind his work
- Known for altered and refashioned objects including fire trucks, fallen trees, and a huge female mannequin
- Aroused controversy with his 2009 sculpture *Boy with Frog,* 2009, in Venice; the work was removed four years after installation; animal rights activists called the work cruel; a fiberglass copy has since traveled the world
- Included in documenta 1992, Venice 1993 and 2003, five Whitney Biennials, and many worldwide exhibitions
- Has been the head of UCLA sculpture department since 1981

NOTABLE WORKS:

- *How a Table Works,* Steel with metal box, thermos, plastic cup, terracotta pot with synthetic plant, painted metal can, 1986, Museum of Contemporary Art, Los Angeles, United States
- *Fall '91,* Mixed media, 1992, The Broad, Los Angeles, United States
- *Fall '91,* Mixed media, 1992, Glenstone, Potomac, United States
- *Oh! Charley, Charley, Charley…,* Mixed media, 1992, Collection of the artist
- *Firetruck,* Painted aluminum, fiberglass, and Plexiglas, 1993, The Broad, Los Angeles, United States
- *Hinoki,* Cypress, 1997–2007, Art Institute of Chicago, United States

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CARRIE MAE

Weems

(1953–)
African American, born in Portland, Oregon, active in New York and Syracuse

- Multidisciplinary Artist; best known as a photographer; compelling films, audio, and video works examining racism, sexuality, the African American experience, gender, and political issues
- Images are often accompanied with text and audio, like *Kitchen Table* Series, 1990, and many others
- Educated at Cal Arts, UC San Diego, and Berkeley; taught at many colleges in the 1990s and 2000s
- Considered an "image maker"; pre-eminent in field; many museum exhibitions and awards including the MacArthur Fellowship "Genius Grant"
- Continues to produce art that provides social commentary on the human experience and black women

NOTABLE WORKS:

- *Untitled (Man smoking)*, Gelatin silver print, 1990, Museum of Modern Art, New York, United States
- *Woman in White/Pan of Water from the Sea Island series,* Gelatin silver prints and text panels, 1992, Museum of Contemporary Art, Chicago, United States
- **POF: *Scenes and Take (Vertigo)*,** Archival pigment print on canvas, 2016; film clip from movie with language of scene showing herself looking at New York City building landscapes

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ROBERT

Gober

(1954–)
American

- Sculptor; known for eerie and evocative reconsiderations of everyday objects
- Commonly uses recreations of the human body and domestic objects examined with humor and sexuality
  - His creations are enigmatic: a super-realistic leg sticking out of a wall, wallpaper images of genitalia, a slanted playpen, drainpipe in middle of a wall, series of sinks; all things edgy
- His system of symbolism is purely private, impossible to guess without additional information
- One can see influences of Magritte, most apparent during his exhibition at Menil in Houston
- Used his art to support the AIDS Coalition to Unleash Power (ACT UP) during the AIDS epidemic
- Represented the United States in Venice 2001; included in five Whitney Biennials
- The Schaulager in Basel, Switzerland, organized a retrospective of his work in 2007; collected by many museums worldwide

Gober

(continued)

NOTABLE WORKS:

- *Untitled,* Mixed-media installation consisting of leather, wood, forged iron, cast plastics, bronze, silk, satin, steel, wax, human hair, brick, fiberglass, urethane, paint, lead, motors, and water, 1997, Milwaukee Museum of Art, Milwaukee, United States
- *Untitled,* Wood, bronze, paint, and handmade paper, 1994–95, Art Institute of Chicago, United States
- *Untitled,* Willow and silver-plated bronze, 1998–99, Solomon Guggenheim Museum, New York, United States

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CINDY Sherman

(1954–)
American

- Photographer/Filmmaker; best known for her conceptual portraits turning the camera on herself
- A master expanding boundaries of setup photography using painting, sculpture, film, installation
- Pulls from fashion, art history, centerfolds, horror movies, fairy tales, clowns, and traditional portraiture
  - Has sought to raise important questions and issues about role of women in society
- Met Robert Longo in 1970s; the two were romantically involved, shared a studio, and influenced each other's work
- Creates new identities through costuming in her self-portraiture and works in series
  - Past works include: 1977–80 *Film Stills* series; 1981 *Centerfold* series; 1988–90 series of *History Portraits*; 1985–89 *Grotesque* series; 1992 *Sex Pictures* series; 1976–2000 *Bus Riders* series; 2000 *Murder* series
  - All identities are depersonalized and separate from herself
- Achieved fame early; work now garners high auction prices
- Included in the Venice Biennale in 1982 and 1995 and five Whitney Biennials; present in many museums and private collections worldwide

NOTABLE WORKS:

- *Untitled Film Still #13,* Black and white photograph, 1978, Museum of Modern Art, New York, United States
- *Untitled, (Sex Pictures) Series,* Color photograph, 1983, Estate of Jean-Michel Basquiat
- *Untitled #92, (Disasters and Fairy Tales) Series,* color photograph, 1985, Metro Pictures, New York, United States

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KIKI
Smith

(1954–)
American, born Nuremberg, Germany

- Sculptor/Printmaker/Draftsman; an important part of the Feminist Art movement starting in the mid 1970s; best known for her edgy figurative sculptures, many life size, and amazing print projects
- Her body art is imbued with political significance, themes of birth, regeneration, spirituality, and AIDS; created a cycle of works devoted to body fluids and series about abortion
- Exposes the biological systems of women as a metaphor for social issues; often shows the interior of the body and many times without skin
- Her father was famous sculptor Tony Smith; mother, famous opera star Jane Laurence Smith
- Influenced by some of the more severe Renaissance Germans like Grünewald and contemporary artists like Jasper Johns; attended art school but dropped out after 18 months; she is largely self taught
- Won acclaim with installation *Homespun Tales* at the 2005 Venice Biennale; the Museum of Modern Art, San Francisco, hosted her first career survey the same year

NOTABLE WORKS:

- *Possession Is Nine-Tenths of the Law,* Portfolio of nine screenprints and monotypes with ink additions, 1985, Museum of Modern Art, New York, United States
- *Ribs,* Terracotta, ink, and thread, 1987, Solomon Guggenheim Museum, New York, United States
- *Lilith,* Silicon bronze and glass, 1994, Museum of Fine Arts, Boston, United States
- **SFT: *Lot's Wife,*** Bronze and salt, 1996; a compelling 7 feet tall bronze sculpture with a patina of salt crystals looking toward Sodom and Gomorrah and turning into a pillar of salt

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FRED
Wilson

(1954–)
African American, active in the Bronx

- Sculptor/Installation Artist/Conceptual Artist; known to explore social justice and the function of museums
- Brings together objects, manipulating them and presenting the way he wants to see them; often names works for black characters and focuses on the black experience
- Juxtaposition of objects forces viewer to recognize that context creates changes in meaning
- A consummate craftsman of all materials, especially Murano glass, wood, plaster, poly
- Major seminal exhibition 1992, *Mining the Museum,* for Maryland Historical Society

Wilson

(continued)

  - Here he examines how museum consciously or unwittingly reinforces racist beliefs and behaviors
- Created a large installation for the American Pavilion at the Venice Biennale in 2003, *Speak of Me As I Am*
- Our work *Picasso/Whose Rules?* was exhibited at the Picasso Museum, Barcelona, in 2014 for the show *Post-Picasso: Contemporary Reactions*

NOTABLE WORKS:

- **POF: *Picasso/Whose Rules?*,** C-print and video, 1991; best example of Conceptual Art of our era, with archival print of *Demoiselles d'Avignon* modified by Wilson's addition of an antique mask and video talking to African artists
- **SFT: *Lago's Mirror*,** Glass, 2009; 800 pounds of patterned, carved, multi-layered Murano glass.
- *Me and It,* Two-channel video installation with figures on wooden table, 1995, Museum of Modern Art, San Francisco, United States
- *Arise!,* Spit Bite aquatint in black with direct gravure on wove Somerset paper, 2004, National Gallery, Washington, D.C., United States

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JEFF

Koons

(1955–)
American

- Painter/Sculptor/Illustrator, a Conceptual Artist of monumental stature and controversy; a major figure in twenty-first-century art
- Originally a stockbroker; made his name as an artist in 1980s with kitschy iconography; did not hesitate to make use of the materials of marketing and publicity to create his unique images
- Known for reproductions of banal everyday objects in porcelain and mirrored stainless steel
- Makes art of pop culture icons like Michael Jackson with ape; recreates aspects of consumer society such as toys, flowers, sexual subjects, balloon animals, and banal everyday objects
- Influenced by teachings of Dadaists and Andy Warhol; first retrospective 1992; widely exhibited
- A studio with many assistants to do the work with little oversight, but he is the architect
- Works reflect the capitalist dynamics of the contemporary art world
- Critics are divided; some view him as a pioneer, others consider him kitschy and crass
- Created outrageous *Made in Heaven*, 1989 series from relationship with Italian-born porn star Iona Staller (Cicciolina); couple in explicit sexual positions shown at the Venice Biennale 1990

Koons

(continued)

- His sculpture *Balloon Flower Magenta* sold at Christie's 2008 for $25.7 million USD

NOTABLE WORKS:

- *New Hoover Convertibles Green, Blue; New Hoover Convertibles Green, Blue; Double Decker,* Vacuum cleaners, Plexiglass and fluorescent lights, 1981–87, Whitney Museum, New York, United States
- *Balloon Dog (Orange),* Mirror polished stainless steel with transparent color coating, 1994–2000, Private Collection
- *Girl with Dolphin and Monkey Triple Popeye (Seascape),* Oil on canvas, 2010, The Broad, Los Angeles, United States

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KERRY JAMES

Marshall

(1955–)
African American,
active in Chicago

- Painter/Sculptor; known for large-scale works that depict African American life and history; often deals with the effects of Civil Rights Movement on domestic life and popular culture
- Confronts stereotypes by depicting black people in everyday situations
- Has developed a signature style involving the use of extremely black figures; mixes yellow ocher, raw umber, and deep blues for rich black paint
- Grew up in the Los Angeles neighborhood of Watts, at the epicenter of gang clashes, Black Power, and Civil Rights Movement; this has had a significant impact on his work, inspiring political content
  - Did *Garden* series depicting failed public housing projects with stiff figures against colorful landscapes questioning the place of black people and poverty in the American landscape
- Received the MacArthur Fellowship "Genius Grant" award in 1997; exhibited at documenta in 1997 and 2007, the Venice Biennale in 2003; his retrospective, *Mastery,* traveled nationwide from MCA Chicago in 2016–17

NOTABLE WORKS:

- *Souvenir I,* Acrylic and glitter on canvas banner, 1997, Museum of Contemporary Art, Chicago, United States
- *Heirlooms & Accessories,* Three inkjet prints on paper in wooden artist's frames with rhinestones, 2002, The Studio Museum of Harlem, New York, United States
- *Study for Vignette,* Crayon, gouache, and pencil on paper, 2004, Museum of Modern Art, New York, United States

PHILIP
Taaffe

(1955–)
American

- Painter; a philosopher of painting with compelling meditations on art and culture using a distinct family of forms
- Work is colorful, patterned, and repetitive; ideas come from his extensive travels in Middle East, India, Morocco
    - Other sources include natural history, embroidery pattern books, masks, Roman mosaics, calligraphy
- Included in numerous museum exhibitions, including the Carnegie International, two Sydney Biennials, and three Whitney Biennials; major retrospective and surveys of his work were exhibited in Valencia, Spain (2000), Trento, Italy (2001), and Wolfsburg, Germany (2008)

NOTABLE WORKS:

- *Easter Choir,* acrylic, ink, and collage on canvas, 1989–90, Museum of Modern Art, San Francisco, United States
- *Lineament (for Parkett no. 26),* Monotype, 1990, Museum of Modern Art, New York, United States
- *Pausilypus Mons,* Mixed media on paper, 2009, Museum of Fine Arts, Boston, United States

DONALD
Baechler

(1956–)
American

- Painter/Sculptor; known for his painting-collage-drawing works depicting childhood imagery and nostalgic ephemera
- Draws broadly from Folk Art, outsider art, pop culture, childhood, infancy, nostalgia
    - Common images include flowers, cookies, ice cream cones, beach balls
- Studied at the Maryland Institute College of Art and the Cooper Union before traveling to Germany
- Became part of the East Village group in New York in the 1980s after returning to the United States
- Associated with Graffiti artists Haring and Basquiat; work easy to like but not intellectually challenging

NOTABLE WORKS:

- *Objects,* Portfolio of eight aquatints, 1983, Museum of Modern Art, New York, United States
- *Untitled,* ink and collage on paper, 1988, Addison Gallery of American Art, Andover, United States
- *Panorama (Three Thistles),* Acrylic and fabric collage on canvas, 1998, Museum of Fine Arts, Boston, United States

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LALLA

Essaydi

(1956–)
American, born in Morocco, active in Boston

- Photographer; brings first-hand perspective into cross-cultural identity; has lived in Morocco, Saudi Arabia, France, and the United States
- Reveals the complexity of female Arab identity by challenging stereotypes about the veil and exotic/erotic depictions of women
- Works are a reaction to Orientalism as seen in Ingres and Gerome's seductive images of harems
- Interested in the female body and architectural space; stages models within settings traditionally unavailable to women
- Has labor-intensive process using henna to envelop the women in her photographs in Arabic calligraphy; deliberately incorporates perspectives from many angles, inviting viewers to resist biases
- Unique work in great demand; exhibited widely and collected by major museums in the United States and abroad

NOTABLE WORKS:

- *Converging Territories #29,* Chromogenic print, 2004, Museum of Fine Arts, Boston, United States
- *Les Femmes Du Maroc: La Grande Odalisque,* Chromogenic print, 2008, Museum of Art, Cleveland, United States
- *Harem #14C,* Chromogenic print, 2009, Museum of Art, San Diego, United States

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GEORGE

Condo

(1957–)
American, active in New York

- Painter/Sculptor/Printmaker/Draftsman; paintings play with earlier models of realism such as Spanish still life, royal portraiture, and genre painting; his characters are often placed in narrative scenes with champagne and bask in debauchery and nudity
- His brand of cartoonish figuration has been celebrated in art world and popular culture for three decades
  - Faces of all revelers made to look cartoonish, lumpy with keloids, grimaces, big teeth, bulging eyes
- Has influenced such artists as John Currin, Lisa Yuskavage, Glen Brown; friends with Basquiat and Haring
- Major retrospective at New Museum 2011; exhibited and collected worldwide

NOTABLE WORKS:

- *Spanish Head Composition,* Oil and collage on paper, mounted on canvas, 1988, Museum of Modern Art, New York, United States

Condo

(continued)

- *Six Figures,* Oil on canvas, 2002, National Gallery of Art, Washington, D.C., United States
- **SFT: *Moulin Rouge,*** Oil on canvas, 2005, a fanciful comical painting showing the figure of a dancer in a post–James Ensor manner

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JIM

Hodges

(1957–)
American, born Spokane, active in New York

- Installation Artist; known for multimedia sculptures and collages which explore materiality; works with artificial flowers, mirrors, gold leaf elements, chains, plants
- Began exhibiting in the 1980s, presenting installations that pushed the reconsideration of materials in broad range with themes of love, death, fragility, and domesticity
- His works of the 1990s responded to the AIDS epidemic, a huge force in shaping his life as a gay man
- Included in the 2004 Whitney Biennial; Walker Art Center and Dallas Museum of Art organized a traveling survey of his work, *Give More Than You Take,* which was on view from 2013 to 2015

NOTABLE WORKS:

- *With the Wind,* Scarves and thread, 1997, Gladstone Gallery, New York, United States
- *Into Life,* Silk, cotton, polyester, and thread, 2002, Art Institute of Chicago, United States
- *And Still This,* 23.5K and 24K gold with Beva adhesive on gessoed linen, 2005–08, Museum of Art, Dallas, United States

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ANNETTE

Lemieux

(1957–)
American, active in Boston and New York

- Multidisciplinary Artist; known for creating photos, sculptures, paintings, and mixed media arrangements; works with cultural items such as books, photos, furniture, personal objects both old and new
- Worked as David Salle's assistant in the early 1980s; became associated with Pictures Generation
- Considered smart and witty, a wordsmith; some subjects are dark, violent, painful, others joyful
- Works tend to be life size; underlying theme is the human condition; explores how objects define or reflect the self
- Resists a signature style; has said that her solo shows look more like group exhibitions
- Widely exhibited throughout America and in museums and private collections worldwide

Lemieux

(continued)

NOTABLE WORKS:

- *Black Mass,* Latex, acrylic, and oil on canvas, 1991, Whitney Museum, New York, United States
- *Hobo Jungle,* Photograph on canvas, fabric, glue, water-ink, resin, cushions, 1992, Castello di Rivoli Museum of Art, Rivoli, Italy
- *Back to the Garden,* Britains cast metal farm animals, figures, and accessories, wood, paint, and ground foam on mission table, 2011, Elizabeth Dee Gallery, New York, United States

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SHIRIN

Neshat

(1957–)
American, born in Iran, active in New York

- Photographer/Filmmaker/Video Artist; an artist of great power and sensitivity with imagery relating to her Iranian background; much of her art revolves around issues of displacement, loss, gender, memory, and meaning
- Went to Los Angeles during the Iranian revolution to study art; obtained MFA Berkeley; relocated to New York
- Her signature photo works are of people, including herself, covered with Arabic text
- Examines concepts of martyrdom, exile, identity, and femininity using Persian poetry and calligraphy
- Won top prize at the 1999 Venice Biennale with *Turbulent* and *Rapture,* projects dealing with gender and Islam
- Exhibited her film *Tooba* at documenta in 2002; a poetic interpretation of a story in the Koran

NOTABLE WORKS:

- *All Demons Flee,* Gelatin silver print, 1995, Solomon Guggenheim Museum, New York, United States
- *Soliloquy,* Film, 16 mm, shown as video, two projections, color and sound (stereo), 1999, Tate Gallery, United Kingdom
- *Tooba,* Photograph, 2002, Metropolitan Museum, New York, United States

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JULIAN

Schnabel

(1957–)
American

- Filmmaker/Painter/Printmaker/Sculptor; the artist most credited with reigniting the market for painting in 1980; his work is a steamrolling reaction to Minimalism
- Creates richly textured and flagrantly literary or thematic pictures reviving religious scenes and archetypes from classics and a connection to Pop Art
- Has pioneered the use of new materials for surfaces such as velvet, linoleum, plate shards, expanding Rauschenberg's concepts and usage

Schnabel

(continued)

    - Focused on velvet paintings after a trip to Mexico in 1980, such as our *Death Takes a Holiday,* 1980; then linoleum painting such as *Auto Da Fe,* 1985, our plate painting *Mr. Diego,* 1987 as prime examples
- Within two years of public notice he received international acclaim and a retrospective exhibit at the Stedelijk Museum in Amsterdam
    - Had 16 national and international solo shows in six years as well as many group exhibits
- Highly influenced by Spanish masters Gaudí and Tàpies as well as Baselitz and Polke
- A genius of metamorphosis; works in different styles using a variety of materials and themes mixing abstraction and figuration
- Turned artistic focus to movie making and directing in the early 2000s with success; has now come back to art
- Museo Correr hosted a mini retrospective in connection with the 2011 Venice Biennale, increasing his worldwide notoriety

NOTABLE WORKS:

- **SFT: *Death Takes a Holiday,*** Oil on velvet, 1980; this seminal pop culture figurative scene from mythology on red velvet, ushered in New Imagery as one of the great paintings of the era
- *Portrait of Andy Warhol,* Oil on velvet, 1982, Hirshhorn Museum, Washington, D.C., United States
- **SFT: *Auto Da Fe,*** Oil and enamel on linoleum, 1986; a powerful and nuanced image painting on linoleum
- *Spain,* Oil, plates, and Bondo on wood, 1986, Solomon Guggenheim Museum, New York, United States
- **SFT: *Mr. Diego,*** Oil on plates on panel, 1987; classic plate shards with Bondo on wood; an iconic portrait
    - The idea for plate paintings like this one came from a trip to Barcelona and observing Gaudí's shard benches
- **SFT: *Self Portrait with Champagne Glass*,** Bronze, 1987–90; an Impressionistic 14-foot bronze sculpture with playful elements

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HARRY

Gordon

(1960–)
American, active in New York

- Sculptor; known for monumental works in wood and stone
- Studied with Boris Blal, influenced by Auguste Rodin; received his BFA from Syracuse and MFA from Rutgers
- Worked at Johnson Atelier Technical Institute of Sculpture, Mercerville, New Jersey, as the head of the department of sculpture installations for many years before he founded his own studio in 1997

Gordon

(continued)

- In collections of many universities; sponsored by dealer and gallerist Andre Emmerich at Top Gallant for years

NOTABLE WORKS:

- **SFT: *Granite II,*** Granite and marble 1992, massive tripod-sculpture 12' × 8'
- *Ghat,* Vermont marble, 1996, Grounds for Sculpture, Hamilton, United States
- *Sherpa II,* Granite, 2016, Franconia Sculpture Park, Shafer, United States

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GLENN

Ligon

(1960–)
African American,
active in New York

- Multidisciplinary artist; works in multiple media including painting, photography, neon, video, digital media and sculpture
- Incorporates texts into his paintings in form of literary fragments, jokes, and evocative quotes from authors
- Source materials deal with the lives of black Americans through history; often alludes to historically significant black people
- Earned BA from Wesleyan University in 1982; gained prominence 1990 with Janie Antoni, Gary Simons, and Lorna Simpson; influenced by Robert Mapplethorpe
- Opened his first solo show, *How it Feels to Be Colored Me,* in Brooklyn in 1989; established his reputation for large text-based paintings
  - Ligon's *Prologue Series #2,* 1991, text stenciled in shades of black and grey; *Prologue Series #5,* 1991, obscures the words creating sense of abstraction and subject ambiguity
- Did *Margin of the Black Book,* 1991–93, framed 91 erotic photos of black men and 1994–98 *Black Book* with captions "mother knew"
- Did a series of three gold-colored paintings in 1993 based on Richard Pryor's stand-up comedy routines of 1970s
- Created small framed texts in the 1990s with comments on sexuality, race, and AIDS in vernacular street language of black culture
- Invited to 1997 Venice Biennale installing large scale three-piece neon *Small Band* illuminating the words "blues, blood, bruise"
- His work *To Disembark* was shown at the Hirshhorn Museum, Washington, D.C. in 1994, the work centered on coping with remnants of slavery
- Created short film *The Death of Tom* in 2009 based on Thomas Edison's silent film *Uncle Tom's Cabin,* 1903

Ligon

(continued)

- Widely exhibited and collected by many major museums in America and abroad

NOTABLE WORKS:

- *Untitled (I Feel Most Colored When I Am Thrown against a Sharp White Background),* Oil stick, gesso, and graphite on wood, 1990, Whitney Museum, New York, United States
- *Graduating Girl (Version 2) #1,* Silkscreen, ink, and oil crayon on canvas, 2000, Museum of Modern Art, New York, United States
- *No Room (Gold) #42,* Oil and acrylic on canvas, 2007, Whitney Museum, New York, United States

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LORNA

Simpson

(1960–)
African American,
active in New York

- Photographer/Video Artist; known for her conceptually driven combinations of image and text
- Received her MFA at UC San Diego in 1985; traveled widely afterward, expanding her work
- Started exploring video around 2000 to avoid paralysis brought on by outside expectations
- Showed at the Venice Biennale in 1999, the first black woman to do so; a 20-year retrospective of her work was organized by the Whitney Museum in 2007; widely collected nationally and internationally

NOTABLE WORKS:

- *Guarded Conditions,* 18 color Polaroid prints, 21 engraved plastic plaques, and plastic letters, 1989, Museum of Contemporary Art, San Diego, United States
- *Counting,* Photogravure with screenprint, 1991, Solomon Guggenheim Museum, New York, United States
- *She,* Photograph, dye-diffusion photographs (Polaroid prints), and plaque, 1992, Museum of Fine Arts, Boston, United States

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DOUG AND MIKE

Starn

(1961–)
American

- Photographers/Printmakers/Installation Artists; the Starns, identical twins, work across media; create photo-based mixed media work that poses questions about existence, showing that photos are not just images but 3D
- Use many materials such as Plexiglass, wood, nails, glass, metal, stone, and transparency film, allowing them to reinterpret images from art history and incorporate them into their own aesthetic

Starn

(continued)

- Began collaborating at age 13; studied at the School of Fine Arts, Boston, before moving to New York
- Famous for their *Big Bamboo* series (2008), a massive performance installation made from lashed-together bamboo on the roof of the Metropolitan Museum, New York
- Represented in 2011 Venice Biennale; 2014 Teshima Triennale, Japan; and permanent installations for Israel Museum, Jerusalem, and Macro Museum, Rome
- Received large New York City subway transit system commissions in 2005
- Recent work has dealt with notions of light and dark with silhouettes of moths, trees, bare branches, objects

NOTABLE WORKS:

- *Double Rembrandt with Steps,* Gelatin silver prints (toned, ortho film, wood, adhesive and Plexiglass), 1987–88, Museum of Modern Art, New York, United States
- *Sol Invictus (Invincible Sun),* Orthographic film, silicone, pipe clamps, steel and adhesive tape, 1992, National Gallery of Victoria, Melbourne, Australia
- *Black Pulse 17,* Digitally exposed chromogenic print, 2000–02, Moderna Musette, Stockholm, Sweden
- *Attracted to Light #15,* Silver gelatin print, 2002, Museum of Modern Art, San Francisco, United States
- **POF: *Blot Out the Sun 3 (AP1)*,** Ultrachrome, inkjet prints, tissue paper, and wax, 1998–2007; images of Indonesian Mayan Trees in a heavy frame with bold and waxy impasto

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GREGORY

Crewdson

(1962–)
American

- Photographer; best known for elaborately staged scenes of American homes and neighborhoods
- Photos usually take place in small-town America but are dramatic and cinematic
  - Shows everyday scenes with charged, surreal moods that hint at longing and malaise
- Combines documentary style with the dream-like vision of filmmakers
- Highly influenced by early exhibition of Diane Arbus at MOMA, New York
- Exhibits worldwide; a major traveling retrospective ran from 2005 to 2008; another opened in Stockholm in 2011

NOTABLE WORKS:

- *Untitled,* Chromogenic print, 1999, Solomon Guggenheim Museum, New York, United States

Crewdson

(continued)

- *Untitled (flower pile),* Chromogenic print mounted on aluminum, 2001, Whitney Museum, New York, United States
- *Untitled,* Digital pigment print, 2006, Gagosian Gallery, New York, United States

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JOHN

Currin

(1962–)
American

- Painter; a remarkable realist who rose to prominence in the 1990s; best known for satirical figurative paintings that deal with provocative sexual and social themes with high technical skill
- Draws on a broad range of cultural influences: Renaissance and Mannerist paintings, women's magazines, *Playboy,* advertisements, contemporary politics, mid-twentieth century films
- Did series of beautiful, distorted women; then did series of middle-aged menopausal women
- He stresses that his characters are a reflection of himself and not based on real people
- Has had retrospective shows at the Whitney, New York, and Museum of Contemporary Art, Chicago; included in prominent collections worldwide

NOTABLE WORKS:

- *Skinny Woman,* Oil on linen, 1992, Whitney Museum, New York, United States
- *The Pink Tree,* Oil on linen, 1999, Hirshhorn Museum, Washington, D.C., United States
- *The Clairvoyant,* Gouache on paper, 2001, Museum of Modern Art, New York, United States
- *Maenads,* Oil on canvas, 2015, Gagosian Gallery, New York, United States
- *Untitiled,* Oil on canvas, 2017, Gagosian Gallery, New York, United States

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RACHEL

Lachowicz

(1964–)
American, active in Los Angeles

- Painter/Sculptor; known as a conceptual and appropriation artist and feminist; makes discreet objects and diverse large-scale installations using red lipstick
- Explores identity politics largely through cosmetics; feminized modes of body crafting
- Has a witty eye on the masculine-centric world and makes incursions into art history by reconfiguring famous works
  - Her work in the 1980s and 90s contributed groundbreaking reconceptualization of the feminist position; the term “Lipstick Feminist” were used in reference to her life-size lipstick figures

Lachowicz

(continued)

- Translated Duchamp's *Fountain* with her signature lipstick in 1992
- Received her BFA at California Institute of the Arts, Valencia, California; practices in Los Angeles; received a fellowship at Skowhegan School of Painting and Sculpture
- Has been a chair of the art department of Claremont Graduate University for over 20 years; was member of Santa Monica Public Arts Commission
- Opened a solo show at the Newport Art Museum, Newport Beach, California, in 1992
- Important group exhibitions include 1994, *Duchamp's Leg*, Walker Art Center, Minneapolis, Minnesona; 1995 *Images of Masculinity*, Victoria Miro, London; 1996 *Critiques of Pure Abstraction*; 1993 Venice Biennale *Aperto*; featured in many European and American museum exhibitions in the years since
- Recent exhibition: 2017 *Lay Back and Enjoy*, Shoshana Wayne Gallery, Santa Monica, California

NOTABLE WORKS:

- *Untitled (Lipstick Urinals),* Lipstick, wax, plaster, fiberglass, 1992, County Museum of Art, Los Angeles, United States
- *Under the Influence,* Ink on glass, 1992, Museum of Fine Arts, Boston, United States
- *One Month Late,* Lipstick, wax, ties, resin, and high heels, 1992, Denver Art Museum, Denver, United States
- **POF:** ***Form into Uniform into Formlessness,*** 1996, a Judd-like appropriation of nine blue aluminum floor tiles, a TV with 54 positionings of a dancing skirt transfer collaged onto sculptural wall squares, and polyurethane-dipped skirt on the platform
- *Lipstick Cube*, Cast lipstick, 1999, Museum of Contemporary Art, Los Angeles, United States

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ROBERT
Pruitt

(1964–)
American, active in New York

- Painter/Sculptor/Installation Artist/Assemblage Artist; works in many styles and different media; considers his work intensely personal and biographical
- Began exhibiting in the 1990s with group shows; was known for controversial works seen as publicity stunts, which got him banned from the art world for a period of time
- Known as the Panda Painter; in 2001 he first showed his glittery pandas, which have become his trademark
  - The paintings are expertly designed and tightly crafted yet retain an imperfect, illustrative quality

Pruitt

(continued)

  - Collaborated with Jimmy Choo in 2012 to create a line of shoes and bags featuring panda bears and animal prints
- Appropriates frequently; combines elements of high and low culture; began a flea market series in 1999 that has been repeated at art fairs and museums
- Created a huge chrome-finished Andy Warhol monument in 2008 for the Public Art Fund, which was erected outside the building that housed Warhol's Factory in the 1970s and early 1980s

NOTABLE WORKS:

- *Suicide Painting XXVI,* Acrylic on linen, 2004, Taguchi Art Collection, Japan
- *Flux,* Conté, charcoal, and gold leaf on hand-dyed paper, 2011, Nasher Museum, Durham, United States
- *Creator and Redeemer,* Conté, charcoal, and coffee on paper, 2016, Koplin Del Rio Gallery, Seattle, United States

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NICOLE
Eisenman

(1965–)
American, active in New York

- Painter/Sculptor; known for her inventive figurative works utilizing bright colors and wry subject matter
- Her complex paintings tackle tropes of Western art history; critic Massimiliano Gioni wrote of her approach to art history that "she resurrects it and camouflages it into our present"
- Her image range is broad but very, very mannered in my observations
  - Paintings often represent expressionist portraits of characters that portray her friends and self, based on her observations of life and culture
- Most early work inspired by Edvard Munch, Renoir, Phillip Guston, Amy Spillman, and queer culture
- Exhibited twice at the Whitney Biennial, 1995 and 2012; awarded a Guggenheim fellowship in 1996, the Carnegie Prize in 2013, and a MacArthur Fellowship "Genius Grant" in 2015
- Primarily an American artist but exhibited at the Hermitage Museum in Saint Petersburg, Russia, in 2014

NOTABLE WORKS:

- *Lesbian Recruitment Center,* Ink on paper, 1993, Walker Art Center, Minneapolis, United States
- *All Types of Fat International,* Aquatint and photogravure, 1997, Museum of Modern Art, New York, United States
- *Under the Table 2,* Acrylic on canvas, 2014, Museum of Contemporary Art, San Diego, United States

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ELIZABETH

Peyton

(1965–)
American, active in New York

- Painter; rose to prominence in the 1990s for her jewel-like paintings of celebrities, European royals, and friends
- Depicts elongated, slender figures with androgynous features; does not paint from life; creates abstractions from photos, magazines, newspapers
- Her figures are presented as pure surfaces in a world of glare and limelight; heroes are often presented in a slightly ridiculous way
- Shows great emotional connection to subjects with attention to physical and formal beauty

NOTABLE WORKS:

- *Jake at the New Viet Huong,* Oil on Masonite, 1994, Museum of Modern Art, New York, United States
- *Evan Reviewing Singles of the Week for Melody Maker,* Oil on canvas, 1997, Kunstmuseum, Wolfsburg, Germany
- *Keith (From Gimme Shelter),* Oil on board, 2004, Solomon Guggenheim Museum, New York, United States

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ROXY

Paine

(1966–)
American, active in Brooklyn, New York

- Sculptor; works simultaneously on three distinct types of works
  - Elaborate machines that replicate the act of human creativity and produce drawings, paintings, or sculptures
  - “Dendroids”: tree-like sculptures constructed from stainless steel pipes, which are usually installed outdoors
  - artificial gardens, weeds, and fungi—painstaking, hand-fabricated replicas of nature
- Emerged in the early 1990s; studied at the College of Santa Fe, New Mexico, and the Pratt Institute, New York
- Latest works (2013) are dioramas of life-sized replicas of fast food restaurants, control rooms, TSA checkpoints
- Shows worldwide; many public works and museum acquisitions

NOTABLE WORKS:

- *Bad Lawn,* Epoxy, PVC, polymer, steel, wood, PETG, lacquer, oil paint, and earth, 1998, Crystal Bridges Museum, Bentonville, United States
- *New Fungus Crop,* Epoxy, stainless steel, thermoset, polymer, oil paint, urethane, and aluminum, 1999, Hirshhorn Museum, Washington, D.C., United States
- *Inversion,* Stainless Steel, 2008, Israel Museum, Jerusalem, Israel

TOM
Sachs

(1966–)
American, active in New York City

- Sculptor/Video Artist; known for work that is edgy and at times humorous; makes pop works influenced by luxury retail and pop culture
- Emerged in the 1990s; worked in architect/designer Frank Gehry's furniture shop in Los Angeles
- Calls sculptures cultural prosthetics; does constructions of iconic images to produce humor such as sculptural *Prada Toilet* and *Hermés Value Meal*
- Represented by Sperone Westwater Gallery in New York and Thaddaeus Ropac in Paris and Salzburg

NOTABLE WORKS:

- *Prada Toilet,* Carboard and thermal adhesive, 1997, Collection of the artist
- *LAV A2,* Mixed media and foam core construction, 1999, Astrup Fearnley Museum, Oslo, Norway
- *Unité,* Foamcore, thermal adhesive, Uniball Micro, resin, Bristol board, and Wite-Out, 2001, Solomon Guggenheim Museum, New York, United States
- *Model Thirty Six,* Cinderblock and mixed media, 2014, Museum of Modern Art, San Francisco, United States

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TARA
Donovan

(1969–)
American, active in New York

- Multidisciplinary Artist; creates sculpture, drawings, prints, installations that transform banality of everyday objects into the extraordinary
- Studied at School Visual Arts, New York; gained BFA Corcoran College Art and Design, Washington, D.C.; MFA, Virginia Commonwealth University in 1999
- Works made from manufactured goods but never ready-mades
- Known for her devotion to process; has the ability to discover the inherent characteristics of objects; chooses materials before deciding what can be done with it
  - Uses everyday materials such as Styrofoam cups, paper plates, toothpicks, and drinking straws to create large-scale sculptures referred to by some as "Hyperobjects"
- Important exhibitions: In 2001/2018, *Transplanted*, made from roofing tar paper for a museum; in 2012/2018, *Untitled*, made from Mylar and tape; distorts light, making wall appear to bubble; 2003 famous for *Haze*, re-created for the museum with thousands of plastic straws altering the sound acoustics in the room

Donovan

(continued)

- Her artwork is composed of detritus; her large *Untitled (Toothpicks)*, hay bale–like bundle of 1000s of toothpicks, destroyed at end of show, shows the difficulty with her works, as they are a conservation problem; once set up, hard to move and collect
- Work was featured in the Whitney Biennial in 2000; has had many strong solo exhibitions at Pace Gallery including *Untitled* (plastic cups), 2006, and *Drawings* (pins), 2011

NOTABLE WORKS:

- *Untitled,* Styrofoam cups, hot glue, thin white rope, aluminum structure, 2003, Museum of Fine Arts, Boston, United States
- *Untitled,* Collagraph print (rubber band matrix), 2006, Cleveland Museum of Art, Cleveland, United States
- *Untitled,* Polyester film, 2008, Pace Gallery, New York, United States
- **POF: *Untitled, Broken Glass Drawing,*** Ink on paper, 2008; a unique drawing made from a shattered sheet of glass; Donovan covers the broken glass in ink and presses a sheet of paper directly to the surface; the resulting high-contrast arrangement looks like an electrical storm caught in a frame

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INKA

Essenhigh

(1969–)
American, active
in New York

- Painter/Printmaker; known for exotic figures and landscapes; among the first generation of American artists to return to figuration
- Creates strangely attenuated cartoon forms in flat, glossy surfaces, simple colors, and almost sculptural 3D-like form
- Stylistically, she is a painter of dreams and cartoon-like distortion of figures and landscapes referred to as “Pop Surrealism”
- Embraces humor, fairy tales, mythology, chaos, violence; landscapes and urban vs. pastoral are reoccurring motifs
- Received her MFA at the School of Visual Arts, New York; later taught at the New York Art Academy
- Included in influential 1998 *Pop Surrealism* exhibition at the Aldrich Museum in Connecticut, which dealt with dreamlike fetish works for the body with eroticized and grotesque mannerism and comic abstractions
- Shifted style and material from oil on canvas to acrylic with slick, bright surfaces of enamel and more spontaneity in the early 2000s
- Included in another groundbreaking exhibition 2007, MOMA, New York, with new mannered figures and surfaces with a comic cast influenced by comic books, cartoons, and fairy tales against monotone backgrounds

Essenhigh

(continued)

- Other major exhibitions include the São Paulo Biennale 2004; Salamanca, Spain, 2005
- A very popular painter; in many American, British, and European collections

NOTABLE WORKS:

- *Deluge,* Oil enamel on canvas, 1998, Albright-Knox Art Gallery, Buffalo, United States
- *The Western Front,* Screenprint, 1999, Whitney Museum, New York, United States
- *Born Again,* Alkyd paint on canvas, 1999–2000, Tate Gallery, London, United Kingdom
- *Devil on the Highway,* Etching and aquatint, 2001, Museum of Modern Art, New York, United States
- *World Traveler or Hotel Room,* Oil on canvas, 2004, Denver Art Museum, Denver, United States
- **POF: *Tree Painting,*** Oil on canvas, 2004; a high-contrast nature scene with rubbery stylized trees and a white-hot, flickering campfire illuminating the central figure
- *Spring,* Oil on canvas, 2006, Smithsonian American Museum, Washington, D.C., United Staes

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KARA
Walker

(1969–)
African American, active in New York

- Conceptual Artist/Draftsman; best known for large, room-size tableaux of black cut-paper silhouettes that examine the underbelly of American racial and gender relations
- Often refers to highly charged themes of power, repression, history, race, and sexuality
- Uses traditional modes of portraiture to create figures in a nightmarish world that reveals the brutality of racism, sexism, and the inequality of the black experience throughout American history
- Resists definition to any single static identity, i.e., the millitant black women; her work explores characterization and power dynamics
- Included in the 1997 Whitney Biennial; represented the United States at the 2002 São Paulo Biennial
- The Walker Art Center in Minneapolis organized a major exhibit of her work in 2007, her first full-scale museum exhibition
- Exhibits nationally and internationally; included in collections of major museums worldwide

Walker

(continued)

NOTABLE WORKS:

- *The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven,* Cut paper installation, 1995, Modern Art Museum, Fort Worth, United States
- *Darkytown Rebellion,* Cut paper and projection on wall, 2001, Grand Duke Jean Museum of Modern Art, Luxembourg City, Luxembourg
- *A Subtlety, or the Marvelous Sugar Baby an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant,* Sugar (temporary installation), 2014, Domino Sugar Factory, New York, United States

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CHRISTOPHER

Mir

(1970–)
American, active in Hamden, Connecticut

- Painter/Printmaker; presents an emotionally evocative world populated by mythic figures
- Paintings are tight, refined, and beautiful; a master colorist in selection, pigment
- Does interesting war scenes; depicts them in an elegant and colorful way
- Started showing in 2001 after MFA from Boston University

NOTABLE WORKS:

- *Dear Traveler,* Acrylic on linen, 2003, Yale University Art Gallery, New Haven, United States
- **SFT: *Triad*,** acrylic on canvas, 2009; war-like painting in pink flower field with chained figure and others running from planes toward dome of future safety
- *Last Splash,* Acrylic on canvas, 2017, Gallery Senda, Barcelona, Spain

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CAROL

Bove

(1971–)
American, born Geneva, Switzerland, active in New York

- Sculptor/Installation Artist/Draftsman; known as a “woman of steel”; bends steel as if it were plastic, creating her own reality
- A Neo-Modernist working with large-scale detritus (found objects) and recasting with new vision
- Influenced by Giacometti with his tall, magical, attenuated sculptures
- Channels the spirit from heavy metal sculptors such as Chamberlain, Tony Smith, Liberman, and Caro
    - Has said, “If there’s a John Chamberlain who wants to come through me, that’s fine… Everyone is thoroughly interconnected and everyone is also an individual.”

Bove

(continued)

- Has a huge machine shop with assistant staff, which allows her to experiment and make pieces spontaneously
- Uses a wide range of materials, steel, concrete, driftwood, seashells, but steel is her trademark
- Produced a monumental sculptural exhibit in the Swiss Pavilion for the 2017 Venice Biennale that redefined sculpture
- Included in documenta 2012, Venice Biennale 2011 and 2017; exhibited at the MOMA and Whitney in New York

NOTABLE WORKS:

- *Vague Pure Affection,* Wood and steel shelves, paper, brass, concrete, and acrylic, 2012, Solomon Guggenheim Museum, New York, United States
- *Herma,* Driftwood and I-beam, 2013, Museum of Modern Art, New York, United States
- *The Bicycle,* Stainless steel, found steel, and urethane paint, 2016, Whitney Museum, New York, United States

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RACHEL

Feinstein

(1971–)
American, active in New York

- Sculptor; creates fantasy-inspired sculptures and multi-part installations; mediums include oil paint on glass, plaster, and carved wood
- Mixes religion, myth, beauty, mortality, decadence into vignettes of the marvelous and banal
- Confronts issues of artistic representation and feminism with her reworked classical-style sculptures
- Inspired by Lorenzo Bernini, Edie Needleman, Antonio Canova; combines Rococo and Baroque elements with fairy tale and Disneyesque themes, creating a Baroque kitsch fantasyland
- Her flair for fashion inspired a collection by Marc Jacobs in 2004; Tom Ford included her artwork in one of his fashion shows in 2010
- Received a BFA from Columbia University in 1993; also studied at Skowhegan School of Painting and Sculpture; studied with Kiki Smith in New York after graduating
- Career launched in 1994 with a show at Sonnabend Gallery; included in over 25 group shows; exhibited at the Whitney Museum in 2000; has shown in Europe and Asia since then
- Completed a commission for a 24-foot-tall steel equestrian statue in South Korea
- Married to fellow artist John Currin, who also creates heavily satirical works; the two have a daughter and two sons

Feinstein

(continued)

NOTABLE WORKS:

- *Eileen (gloves),* Pastel on paper, 2005, Private Collection
- *St. Agatha,* Aqua resin, steel, wire, and wood, 2012, Gagosian Gallery, New York, United States
- *Cliff House,* White powder-coated aluminum with silk-screen-type applications, 2014, Madison Square Park, New York, United States

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TONY

Matelli

(1971–)
American, born Chicago, active in New York

- Sculptor; a Pop-Surrealist, his work is meant to be ludicrous and challenging; known for taking a period aesthetic of normality and making it a caricature of modern mythology
- Received his BFA from the Milwaukee Institute of Art and Design; MFA from the Cranbrook Academy of Art, Michigan, 1995; then moved to New York City
- Works in many different materials but marble and painted bronze his preferred expression
- Included in the Venice Biennale in 2011 with sculpture installation *ILLUMInation*
- His best-known work, *Sleepwalker,* 2014, at Wellesley College, a hyper-realistic male figure in underwear, provoked a complete range of emotions and responses, including extreme outrage
- Exhibited with Larry Gagosian and Jeffrey Deitch in Moore's Building at Miami Basel in 2015
- His 2015 garden sculptures with bronze painted fruit on marble defaced classical statutory and religious icons; also created hyper-realistic Adam and Eve flipped on their heads the same year
- In 30 museum collections to date, shown by prominent galleries worldwide

NOTABLE WORKS:

- *Sleepwalker,* Epoxy, fiberglass, steel, acrylic, and urethane paint, 2014, Wellesley College, Wellesley, United States
- *Hera,* Cast stone, painted bronze, and steel, 2017, Collection of the artist
- **SFT: *Reclining Figure,*** Marble and painted bronze, 2017; a playful carved marble figurative sculpture with painted bronze fruit and composition of modern-day anthology reflecting, say, a tombstone of a dead cardinal

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MICKALENE
Thomas

(1971–)
African American,
active in New York

- Painter; known for elaborate paintings examining the popular characterization of black female identity
- Commonly uses rhinestones, acrylic, and enamel in vibrant interwoven patterns inspired by her childhood, Matisse, African portrait photography, and 1970s interior design/decoration
- The women in her work exude a self-possessed beauty and eroticism that challenges conventional ideas about beauty
- Has expanded her practice to include sculpture, installation, video, photography, collage, and printmaking
- Has had many solo exhibitions since 2007; included in many museum exhibitions in the United States and abroad; highly awarded, including Brooklyn Museum Asher B. Durand Award (2012), Timehri Award for Leadership in the Arts (2010), Joan Mitchell Foundation Grant (2009), Pratt Institute Alumni Achievement Award (2009)
- She is one of America's most important mid-career artists working today, championing the cause of feminine and black empowerment and identity with major works in more than 50 museums and collections worldwide.

NOTABLE WORKS:

- *Portrait of Mnonja,* Rhinestones, acrylic, and enamel on wood panel, 2010, Smithsonian American Art Museum, Washington, D.C., United States
- *A Little Taste Outside of Love,* Acrylic, enamel, and rhinestones on wood panel, 2007, Brooklyn Museum, New York, United States
- *Lovely Six Foota,* C-print, 2007, Museum of Fine Arts, Houston, United States
- **SFT: October 1977**, Rhinestones and acrylic on canvas mounted on wood panel and framed with ebonized mahogany, 2019, about the affirmation of feminine and African American cultural identity through domestic Matissian-inspired interiors and figurations using portraits of beautiful empowered black models.

WADE
Guyton

(1972–)
American, active in
New York

- Post-Conceptual Artist; does drawings, photography, and sculpture using his computer motifs such as enlarged letters and X's
- Pioneered digital paintings on canvas using desktop CPU, scanners, and digital inkjet technology
  - Purposely misuses these tools to make paintings; results in beautiful accidents that relate to daily lives now punctuated by misprinted photos and blurred images on our cell phones and computer screens

Guyton
(continued)

- First mid-career survey featured works from 1999 onward; more than 80 works of blurred images and misprinted photos
- Created two spectacular inkjet printer canvases, 50-feet long, for the new Whitney Museum
- He has set a trend for Digital Art; commands outrageous prices for his work because of his unique style
- Exhibits worldwide; in high demand with collectors

NOTABLE WORKS:

- *Untitled,* Epson UltraChrome inkjet on canvas, 2006, Museum of Modern Art, New York, United States
- *Untitled,* Inkjet print on linen, 2007, Whitney Museum, New York, United States
- *Untitled Action Sculpture (Breuer),* Stainless steel, wood, and enamel, 2004, Rubell Family Collection, Miami, United States

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RYAN McGinness
(1972–)
American, active in New York

- Painter/Sculptor/Installation Artist; known for his original and extensive vocabulary of graphic drawings and use of visual language; uses contemporary iconography in abstract-like colorful fields
  - Interested in assuming the power of this anonymous aesthetic in order to share personal expressions
- Studied as an Andrew Carnegie scholar at Carnegie Mellon University; interned as a curatorial assistant at the Andy Warhol Foundation during college
- Works in many museums in the United States; becoming better known and collected internationally

NOTABLE WORKS:

- *He Who Pays the Piper, Names the Tune,* Car paint, acrylic silkscreened on board, 2005, Virginia Museum of Fine Arts, Richmond, United States
- *Black Holes,* Portfolio of three lithographs and one monoprint, 2006, Metropolitan Museum, New York, United States
- **SFT: *Untitled,*** Acrylic on canvas, 2007; a seven foot round canvas abstract ribbon-like coming from oculus of the eye
- **SFT: *Untitled (Black Hole, Pearl White),*** Acrylic on wood, 2013; Tondo-shaped abstract with ocular-like center

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FRANK Benson
(1976–)
American

- Sculptor/Photographer; uses his photographs as reference to produce remarkable Hyperrealist sculpture and as an independent media; works depict Classicism, which offers an escape from reality through idealism of natural forms

Benson

(continued)

- Uses time-honored materials such as ceramic and bronze; expert in process, form, reproduction
- Made a chocolate fountain in 2008 of poured acrylic polyurethane that looked uncannily real
- His 3D-printed sculpture *Juliana*, 2014, based on transgender artist and poet Juliana Huxtable, was exhibited at the New Museum Triennial in 2015; the piece shows her sensuous beauty to perfection with a presence all its own
- Has had many exhibitions including Serpentine Gallery, London; the Miami Art Museum; Astrup Fearnley Museet, Oslo; and many others in New York City

NOTABLE WORKS:

- *Bisque Fired Extrusion Test,* Ceramic, 2012, Private Collection
- **SFT: *Human Statue (Jesse),*** Bronze, 2011; painted bronze female figure showing a mixture of periods, Grecian, Roman, and contemporary
- *Juliana,* Painted Accura® Xtreme Plastic rapid prototype, 2015, Collection of the artist

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RASHID Johnson

(1977–)
African American,
active in New York

- Multidisciplinary Artist; produces conceptual works in audio, video, photography, sculpture, and mixed media
- Combines black history and sciences such as alchemy, divination, and astronomy so that materials form a unique relationship; his work is sometimes referred to as "post-Black"
  - The term post-Black is art about the black experience that paradoxically tries to downplay the role of race; the term was coined by curator Thelma Golden
- Completed his MFA studies at the Art Institute of Chicago; moved to Harlem, New York City; became known for his unusual artistic subject matter and process
- Does portrait photography; known for use of nineteenth-century process using Van Dyke brown pigment and exposure to sunlight; achieves a painterly feel in his prints using process and brushstrokes
- Presented photographic works in 2002 made from chicken bones and watermelon seeds; aroused controversy for using sterotypical black food
- His 2004 work *The Evolution of the Negro Political Costume* presents replicas of three outfits worn by African American politicians
- Work exhibited worldwide and held in leading museums; won the prestigious Hugo Boss Prize in 2012

Johnson

(continued)

NOTABLE WORKS:

- *Self-Portrait with my hair parted like Frederick Douglass,* Lambda print mounted on Sintra, 2003, Museum of Contemporary Art, Chicago, United States
- *Thurgood in the House of Chaos,* Photolithograph, 2009, Brooklyn Museum, New York, United States
- *The New Black Yoga,* Color video, transferred from 16mm film, with sound, 10 min., 57 sec., 2012, Solomon Guggenheim Museum, New York, United States

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ALIZA
Nisenbaum

(1977–)
American, born in Mexico City, active in New York

- Painter; has developed a highly personalized, intimate style of painting, blurring line of figuration and abstraction
    - A noted editor accused her of being a knockoff of Nicole Eisenman, but this is unfair as she forges beyond and connects
- Ornate work expands to bouquets of flowers and patterned textiles; known for the lush surfaces of her paintings
- Portraits are striking, deeply sensitive, and not exploitative; loaded with political implications
- Known for her intimate portraits of immigrants; works as an art teacher at an international immigration center in New York
    - Began this series in 2012 before immigration became a raging national political issue
- All her paintings are done from life; goes to sitters’ apartments, children’s birthday parties
    - Represents her subjects by depicting what they wear and incorporating their household surroundings in her paintings—unique
- Influenced by Mexican Muralists, Maria Izquierdo, and her love of 1970s circus figures
    - Style is pure millennial of the twenty first century with amazing, scintillating backgrounds that give a two-for-one feeling in her large canvases
    - The essence of her practice is converging attentive viewing with what she calls “political witnessing” of individuals, most of whom are undocumented immigrants reorienting themselves to a new society and often inconspicuous lives
- She offers money, art classes, or one of her paintings to remunerate and connect with her sitters
- Completed a residency in 2017 at the Minneapolis Institute of Art, where she painted people from two immigrant communities, including some who worked at the MIA
- Born and raised in Mexico to Russian parents; received her MFA from the School of the Art Institute of Chicago in 2005

Nisenbaum

(continued)

- Heavily exhibited in the United States; participated in the Whitney Biennials in 2016 and 2018
- Currently works as an art professor at Columbia; maintains a studio practice; works are in demand

NOTABLE WORKS:

- *Cross Stitch,* Oil on linen, 2015, Mary Mary Gallery, Glasgow, Scotland
- *La Talaverita, Sunday Morning NY Times,* Oil on linen, 2016, Whitney Museum, New York, United States
- *Nimo, Sumiya, and Bisharo harvesting flowers and vegetables at Hope Community Garden,* Oil on linen, 2017, Minneapolis Institute of Art, Minneapolis, United States
- *Ximena and Randy,* Oil on linen, 2018, Anton Kern Gallery, New York, United States
- **POF: *Camilo's Choreography***, Oil on linen, 2018; a poignant and colorful composition of four multi-cultural figures with a mural background giving the feeling of two canvases merged into one

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KEHINDE

Wiley

(1977–)
African American,
active in New York

- Painter; a portraitist known for highly mannered naturalistic paintings of contemporary urban black people; renders his subjects in a realistic mode and heroic poses with reference to Old Masters and highly decorative backgrounds
- Wiley approaches people he sees on the streets of New York; in his early work these were predominantly men; the models are asked to choose their pose from art history texts and are painted in their own contemporary clothing
- His portrayal of masculinity is filtered through various poses expressing of power and spirituality; paints his subjects larger than life and from high vantage points. including on horseback
- A primary purpose in restaging historical paintings is to address the absence of nonwhite faces in museum masterpieces
- The Brooklyn Museum hosted an exhibition of his *Infinite Mobility*, 2002, which gave him wide exposure
- Painted the presidential portrait of Barack Obama with rich symbolism in his signature style

NOTABLE WORKS:

- *Napoleon Leading the Army over the Alps,* Oil on canvas, 2005, Brooklyn Museum, New York, United States
- *Femme Piquée par un Serpent,* Oil on canvas, 2008, Private Collection

Wiley

(continued)

- *President Barack Obama,* Oil on canvas, 2018, National Portrait Gallery, Washington, D.C., United States
- **SFT: *Portrait of Kea Loha Mahuta II,*** 2019, Oil on linen, 74.75 × 94.50 × 3", a Tahitian princess in a classic odalisque pose by the same artist that did President Obama's portrait; first series of subjects devoted to Tahiti islanders, only black portraits previously.

HERNAN
Bas

(1978–)
American, active in Miami and Detroit

- Painter; known for work that is darkly playful, melancholic, sensual, strange; also experiments in filmmaking and photography
- A storyteller that illustrates an intense sensitivity toward his subject with an overhanging mood
- Creates a fantasized world of implicit eroticism and sensuality set in lush landscapes
- Works appear suspended in time; draws influence from literature including *Moby-Dick,* Oscar Wilde, Charles Baudelaire, French Romantic writing, and the Aesthetic and Decadent writers of the nineteenth century
- Also draws from highly detailed figurative paintings of nineteenth-century Romantic traditions; highly influenced by late nineteenth-century French group Les Nabis (Symbolism after Impressionism)
- Skilled as a draftsman; uses a watery pigment that bleeds in shadowy expression
- Included in the Whitney Biennial in 2004; highly exhibited throughout the United States and Europe; very popular in the Miami art scene

NOTABLE WORKS:

- *Untitled (Crystal Ball),* Oil on canvas, 2001, Institute of Contemporary Art, Miami, United States
- *Fleeting Moments,* DVD Color/sound, 03:30, 2005, Museum of Contemporary Art, North Miami, United States
- *A Devil's Bridge,* Acrylic and airbrush on linen, 2011–2012, Lehmann Maupin, New York, United States

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DAN
Colen

(1979–)
American, active in New York

- Sculptor; draws from mass media, subcultures, and street vernacular including Graffiti
- An innovator, started making paintings with chewing gum instead of paint in 2006; used flowers, dirt, glass, tar, and feathers in early work

Colen

(continued)

- Has continued to make paintings exploring Rauschenberg and Polke-like materiality; recently he has become more elegant; makes large, beautiful, and colorful abstract paintings
- Included in 2006 Whitney Biennial and 2013 Lyon Biennale; shown by Saatchi early on; now gaining traction in museums

NOTABLE WORKS:

- *Untitled (zippideedoodah),* Wood, wire, polyurethane, paper mâché, gesso, oil paint, 2006, Whitney Museum, New York, United States
- *Let's Spend the Night Together,* Trash and paint on canvas, 2011, Hirshhorn Museum, Washington, D.C., United States
- *Barking Irons,* Gum on canvas mounted on board, 2015, Albright-Knox Art Gallery, Buffalo, United States

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DEANA
Lawson

(1979–)
African American, active in New York

- Photographer; her work revolves around issues of intimacy, spirituality, and black aesthetics; praised for her ability to communicate nuances of social and political justice and economics
- Produces images that are documentary in nature and portraits that are intimate and unexpected
    - Her portraits explore the ways in which black bodies exist in cultural and domestic space; photos speak to the ways that sexuality, violence, family, and social status may be written on the body
- Credits her photo inspiration to Carrie Mae Weems, Renee Cox, and Lorna Simpson as well as diverse sources such as vintage nudes, Sun Ra, Nostrand Ave., sexy mothers, juke joints, cousins, leather-bound family albums
- Exhibited at many major museums in the United States including the 2017 Whitney Biennial alongside Henry Taylor; she is a force as a photographer and teacher; teaches at Princeton; previously taught at Cal Arts

NOTABLE WORKS:

- *Thai,* Pigmented inkjet print, 2009, Museum of Modern Art, New York, United States
- *The Garden, Gemena, DR Congo,* Inkjet print, 2015, Whitney Museum, New York, United States
- *Barbara and Mother,* Pigmented inkjet print, 2017, Institute of Contemporary Art, Boston, United States

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NINA CHANEL Abney

(1982–)
African American, active in New York

- Painter; explores race, gender, social dynamics, and pop culture using symbols, bright colors, and bizarre composition
- Her work blends playful and serious elements in a style she calls "easy to swallow, hard to digest"
    - Bold and powerful figures are frozen in strange transformations and juxtapositions
    - The scenes show bodies and identities subject to dramatic change and political commentary; some critics have compared her intuitive use of rhythm to Keith Haring
- Work operates under a dreamlike logic using signs and symbols of American imagery
- Her style is truly unique in its expression, presentation, and content, though similar themes have been explored by other artists
- Received her MFA at the Parsons School of Design, gained attention with her famous painting *Class of 2007*, 2007; launched her career with a solo show at Kravitz Wehby Gallery in 2008
- The youngest artist included in the *30 Americans* exhibition organized by the Rubell Family Collection in 2008; exhibited at the Whitney in 2016; published in *Vanity Fair* 2015
- Her first museum solo exhibition was titled *Royal Flush*; opened at the Nasher Museum in 2017
- Heavily collected with major museums requesting work; many public projects both nationwide and internationally

NOTABLE WORKS:

- *Forbidden Fruit,* Acrylic on canvas, 2009, Brooklyn Museum, New York, United States
- *The Boardroom,* Acrylic on canvas, two panels, 2008, Rubell Family Collection, Miami, United States
- *Incite (COM),* Unique ultra-chrome pigment print, acrylic, and spray paint on canvas, 2015, Wehby Gallery, New York, United States

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RYAN Sullivan

(1983–)
American, active in New York

- Painter; creates richly layered abstract paintings; images are seemingly in motion and alive; they are absent of gesture but have compelling appeal
- Environmental factors play important role in his process; embraces the ways air temperature affects chemical reactions in work; works best in large scale
- Completed MFA at the Rhode Island School of Design in 2005; he was an artist in residence at Chinati Foundation and the Robert Rauschenberg Foundation in 2013

Sullivan

(continued)

- The Institute of Contemporary Art, Miami hosted his first museum solo show in 2015 and published a monograph of his work in 2017
- Exhibited nationally and internationally; in many public collections including MOMA, New York; The Hammer, LA; LACMA; and University of Chicago Booth School of Business

NOTABLE WORKS:

- *April 2, 2013 - April 11, 2013,* Latex, synthetic polymer paint, enamel, and lacquer on canvas, 2013, Museum of Modern Art, New York, United States
- *Untitled,* Cast urethane resin, fiberglass, and epoxy, 2016, Sadie Coles HQ, London, United Kingdom
- *Untitled,* Cast urethane resin, fiberglass, and epoxy, 2018, Sadie Coles HQ, London, United Kingdom

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TRUDY

Benson

(1985–)
American, active in New York

- Painter; an emerging artist making works that blend traditional painting and digital image manipulation in delicious abstractions
- Disrupts traditional ideas of space by creating the illusion of depth with different processes and then fracturing that depth with abstraction; a kind of painted optical glitch
- Influenced by her use of programs like Microsoft Paint as a child; abstractions set the viewer adrift in a space without gravity
- Applies vibrant paint liberally on the surface; strokes show the movement of the artist's body in a way similar to Abstract Expressionism and the Gutai Group
- Received an MFA from Pratt Institute, Brooklyn, New York, and a BFA from Virginia Commonwealth University
- Featured in exhibitions at Torrance Art Museum, Torrance, California; Eileen S. Kaminsky Family Foundation, Jersey City, NJ; and Oakland University Art Gallery, Rochester, MI, among others

NOTABLE WORKS:

- *Bop,* Oil, acrylic and enamel on canvas, 2014, Saatchi Gallery, London, United Kingdom
- **POF: *Pink Square,*** Oil and acrylic on canvas, 2018; her juxtaposition of hot, colorful geometric along with strategic linearity pull the viewer into the vortex of a picture frame that could resemble a colorful Rio de Janeiro favela; in my view it represents a factory interior and the work is very organized, unlike the chaotic abstractions of Kandinsky

Benson

(continued)

- **POF:** ***Floaters***, Oil and acrylic on canvas, 2018; I could not resist a second work by this remarkable artist doing circles with expressive and bold lines; this arrangement becomes a complement buy different from our other work *Pink Square*; I love the vibrancy of colors, the shapes and pops, or the orange, lime-green lines that are so captivating

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TOYIN OJIH

Odutola

(1985–)
Nigerian American, active in New York

- Draftsman; known for her mixed-media self-portrait drawings primarily done in black pen ink, charcoal, pastel, and pencil
- Challenges stereotypes, examining invented constructs of the self and investment in outward expressions of identity
- Treating skin as topography, she layers ink as a means of mapping a person's subjective, individual geography built from real-life experiences
- Her 2015 series *The Treatment* challenged the idea of whiteness as a concept in response to police brutality
    - Outlined famous white men and filled in their skin with black ink in her signature style
- Bypassed the neglect of black artists by the establishment by using social media, TV, and her personal web presence to publish her work
- Included in the *Forbes* magazine list of 30 notable individuals under 30 in 2012, named one of the best artists of 2016 by *Art Forum* magazine
- Opened her first solo exhibition, *Toyin Ojih Odutola: To Wander Determined*, at the Whitney, New York, in 2017
- Represented in many museums in the United States; maintains an active exhibition schedule

NOTABLE WORKS:

- *My Left Hand (study)*, Ballpoint pen, marker, and varnish on paper, 2013, Museum of Modern Art, New York, United States
- *First Night at Boarding School*, Charcoal, pastel, and pencil on paper, 2017, Whitney Museum, New York, United States
- *Orlando*, Charcoal, pastel, and pencil on paper, 2018, Jack Shainman Gallery, New York, United States

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ALLISON

Zuckerman

(1990–)
American, active in New York

- Painter; a rising star and master of the seductive, grotesque, theatrical, and cartoonish all in one
- Distorts female form with exaggerated features like oversized hands and feet, gaping eyes, saggy breasts, and varicose veins, creating the antithesis of Hollywood beauty

Zuckerman

(continued)

- Her technique starts by sketching, collaging, combining images of her own paintings; then prints large versions on archival support; puts on canvas and paints over areas that will create large impact
- All the digital doodling and large pixels on classic pose heightens the intrigue of the work
- Blends art history with internet culture, social media, her autobiography; sometimes crafts faces from her own image
- Work is an amalgamation of appropriated art history styles, artists, symbols blended together including Picasso, Otto Dix (in particular), Roy Lichtenstein, Walt Disney, and a dose of Surrealism
- Obtained her BA at University of Pennsylvania and her MFA at the Art Institute of Chicago
- Discovered by Mera and Don Rubell in 2017, who sponsored major show at Rubell Museum Miami 2018
- In my opinion, she is the new young queen of Post-Pop Mannerism with a most promising career

NOTABLE WORKS:

- *Creation in the Earthly Garden,* Acrylic and inkjet on canvas, 2017, Rubell Family Collection, Miami, United States
- *Lover in the Garden,* Acrylic and inkjet on aluminum, 2018, Kravets Wehby Gallery, New York, United States
- **POF:** ***Surreal Daydreamer,*** Acrylic and archival CMYK ink on canvas, 2018; seductive, grotesque, theatrical, cartoonish mixture of periods, twentieth-century artists, symbols, canvas doodles, and pixelation

CALIFORNIAN ARTISTS

BETYE IRENE Saar

(1926–)
African American,
active in Los Angeles,

- Multidisciplinary artist, known for a unique medium of Assemblage, printmaking and collage; a vibrant visual story teller and vital part of the Black Art Movement of the 1970s
- Her work is highly political; has engaged myths and stereotypes about race and femininity thorough her career
- Received BA at the University of California, Los Angeles, in 1947 with an emphasis in design
- Completed graduate work at California State, Long Beach, the University of Southern California, California State, Northridge, and the American Film Institute
- Developed a technique in childhood of assembling her materials into window-like frames encasing arrangements with layered objects in boxes similar to Joseph Cornell

Saar
(continued)

  - All of Saar's artworks are made with recycled materials, often found in secondhand shops; including found objects and photographs that combine multiple influences to reflect her own mixed heritage (African, Irish, and Native American)
- Began collecting images of stereotyped black characters like Aunt Jemima, Little Sambo, and Uncle Tom from the Jim Crow Era in the 1960s; these later featured prominently in her work
- Deeply affected by the 1965 Watts Rebellion in Los Angeles, briefly lived with her grandmother in Watts after the death of her father and saw Simon Rodia's Watts Towers being built as a child
  - Saar said that she was fascinated by the materials used, the broken dishes, sea shells, rusty tools, even corn cobs—all pressed into cement to create spires.
- Came into the public eye in 1970s with works that involve nostalgia and her own memories, African American cultural memory, mysticism, activism and a rejection of white feminism
- Saar uses the Mammy figure in particular to upend ideas about race and gender; the *Liberation of Aunt Jemima* series sought to correct the injustice done by over one hundred years of stereotyped advertising and depicts Aunt Jemima in an angry, defiant, and/or rebellious poses
- Encountered African art at the Field Museum in Chicago 1970 and began to incorporate direct influences into her work afterward; traveled to Africa with fellow artist David Hammons in 1977
- Became national figure after major solo exhibition 1975 at The Whitney Museum in New York
- A vocal critic of Kara Walker, another black woman working with issues of race in her art; Kara Walker's imagery tends to be less straightforward in its challenges while Saar uses confrontational satire and irony
- Exhibited a series of collaged washboards made between 1997–2017 at the show *Betye Saar: Keepin' It Clean* at the New York Historical Society in 2018–19
- Exhibited and collected by many American museums; considered a historical influence for American black rights

NOTABLE WORKS:

- *Black Girl's Window* in reaction to the death of Martin Luther King, Jr., 1969, this is one of her earliest and best-known assemblages
- *The Time Inbetween,* Wooden box containing photographs, magazine illustration, paint, envelope, metal findings, glass beads, fan, glove, tape measure, lace, buttons, coin purse, velvet

Saar

(continued)

ribbon, cloth, feathers, bones, and photocopy of artist's hand, 1974, Museum of Modern Art, San Francisco, United States

- *Keep for Old Memoirs,* Lithograph, 1976, Cleveland Museum of Art, Cleveland, United States
- *House of Ancient Memory,* Wood, paint, plastic, mirrors, embroidered fabric, feathers, metal, glass perfume bottles, painted and lacquered wood table, 1989, Walker Art Center, Minneapolis, United States
- *Wishing for Winter,* Mixed media: pine, glass, fabric, iron, chicken wire, staples, keys, belt buckle, hinge, window catch, pin, change purse, glove, book, wallpaper, vegetable fibers, feathers, and butterfly wing fragments, 1989, Smithsonian American Museum, Washington, D.C., United States
- *Gris Gris Guardian,* Wood, wire, glass, candles, braided rope, stones, nails, oil paint, feathers, beads, steel, bronze, corn husks, and petrified wood, 1990–93, LA County Museum of Art, Los Angeles, United States
- *Beyond Midnight, Magie Noire,* Mixed-media Assemblage, 2002, Detroit Institute of Art Museum, United States

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HELEN

Pashgian

(1934–)
American, active in Pasadena

- Sculptor, known for her translucent sculptures in industrial materials such as resin, fiberglass, plastic, and coated glass of geometric shapes and spheres in luminous colors
- Has focused primarily on cast resin, creating intimately scaled, translucent objects that incorporate vibrant colors and precisely finished surfaces
    - The perception of these works shifts as the viewer moves around them, and they seem at times to be solid forms and at others to be dissolving into space
- A primary member of the California Light and Space art movement of the 1960s with James Turrell, Robert Irwin, Larry Bell, and Mary Corse; her role in the movement has historically been under-recognized
- Received a BA from Pomona College 1956, attended Columbia University 1956–57 and completed her MA at Boston University in 1958; pursued Ph.D. at Harvard University but transitioned into art-making and did not complete her program
- A quiet 60-year career in spite of many prior exhibitions, finally recognized in 2014 by LA County Museum of Art with large-scale installation of 12 towering, milk-white acrylic columns
    - Although she had shown her work steadily in solo and group shows since 1960, she did not achieve the same recognition as her male contemporaries

Pashgian

(continued)

- Past exhibitions include Norton Simon Museum, Pasadena, CA; Museum Contemporary Art, San Diego, Los Angeles County Museum, Portland Art Museum, Oregon; Cornell University White Museum, New York; University of CA, Santa Barbara and University of CA, Irvine
- Included in important group show *Pacific Standard Time*, Getty Museum, Los Angeles, CA; received Distinguished Woman in the Arts Medal, Museum Contemporary Art, Los Angeles 2013
- She remarkably keeps going and showing, including a current exhibition at Vito Schnabel Gallery, St. Moritz, 2019; represented by major gallery Lehmann Maupin, who also handles Mary Corse

NOTABLE WORKS:

- *Untitled,* Cast colored polyester resin and acrylic insert, 1968–69, LA County Museum of Art, Los Angeles, United States
- *Untitled,* Cast sphere, colored polyester resin, 1969, Norton Simon Museum, Pasadena, United States
- *Untitled,* Epoxy and acrylic on canvas laid down on wood, 1981, Laguna Art Museum, Laguna Beach, United States
- *Untitled,* Formed acrylic, 2013–14, County Museum of Art, Los Angeles, United States

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VIJA
Celmins

(1938–)
American, born Riga, Latvia, active in Los Angeles and New York

- Painter; known for Pop Art–inspired, realistic paintings of natural phenomena as moonscapes, ocean surfaces, shells, spider webs, starfield; shares characteristic of having no reference point
- Created meticulous surfaces and luminosity; commonly explored themes of violence or conflict
- Famous for graphite renderings of star-dappled skies and dark ocean waves; summons the mysterious serenity you feel watching tides or the Milky Way
- Work drawn from photos, magazines; built up and layered to create a sense of distance
- Influenced by Giorgio Morandi and Richter; worked in California in the 1960s and New York in the 1980s
- Shown in over 40 solo exhibitions worldwide since 1965, including retrospectives at MOMA, New York, the Whitney, New York, and LA County Museum of Art, Los Angeles
- Opened a show of over 140 works at MOMA, San Francisco, in 2018; continues to make work at 80 years old

Celmins

(continued)

NOTABLE WORKS:

- *Untitled (Ocean),* from the portfolio *Untitled,* Lithograph, 1975, Museum of Modern Art, San Francisco, United States
- *Sky,* Lithograph, 1975, Tate Gallery, London, United Kingdom
- *Web #3,* Oil on linen, 2000–02, Museum of Modern Art, New York, United States

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ROBERT
Therrian

(1947–)
American, active in Los Angeles

- Sculptor/Draftsman; transforms elements from everyday culture into art that evokes classical archetypes
- Themes are dream world blending with real world, play in childhood games, and dreams
  - Most works are untitled to allow for interpretation
- Sculpts ordinary objects such as doors, chairs, plates, jugs; began experimenting with wood, bronze, copper, later in his career
- Focuses on the scale of objects, has made enormous works in post-Claus Oldenberg 1970–80s style
  - Famous work *Under the Table,* 1994, represents the world of childhood memories reminiscent of *Alice in Wonderland* and Duchamp's ready-made objects
- Earned MFA from University of Southern California in 1974; began exhibiting in 1977 but had a slow start; joined Gagosian Gallery in the 1990s which propelled his career
- Works are found in many prominent museums in the United States, United Kingdom, and Europe

NOTABLE WORKS:

- *Untitled (stack of plates),* Ceramic epoxy on fiberglass, 1993, The Broad, Los Angeles, United States
- *No Title (black beds),* Plastic and enamel, 1998, LA County Museum of Art, Los Angeles, United States
- *Untitled (blue cloud),* Enamel on steel and mixed media, 1992, Museum of Contemporary Art, San Diego, United States
- *No title (Dutch-door drawing),* Synthetic polymer paint on paper, 1995, Museum of Modern Art, New York, United States
- *Untitled,* Bronze, gold, lacquer, 1986, Walker Art Center, Minneapolis, United States
- *No Title (Oil Can),* Stainless steel, 2004, National Gallery of Scotland, Edinburgh, Scotland
- *Red Room,* Organ, radio, telephone, wall clock, grill, kitchen utensils, clothes, shoes and other materials, 2000–07, Tate Gallery, London, United Kingdom

ALEXIS
Smih

born Patti Anne Smith
(1949–)
active in Los Angeles

- Multi-media artist, uses collage, Assemblage, and installation to create alternative narratives of popular culture
- Earned BA in 1970, University of California, Irvine; studied with Vija Celmins and Robert Irwin; explored America's cultural, social, and political evolution
- Draws inspiration from literary figures such as Walt Whitman, Gertrude Stein, and Thomas Mann
- Works are associated with Pop Art of the 1960s, movies, romance novels, magazines, and advertising
- Has produced collages and installations since 1970 that combine found objects and texts; compared to Barbara Kruger for her use of language
- Has focused on entertainments and leisure since 1980 and especially fashion and commerce since 2000
- Awards include a Rockefeller Foundation grant to study in Bellagio, Italy; a National Endowment for the Arts grant; and honorary doctorate from Otis College of Art and Design, Los Angeles
- Her works are present in virtually every major American museum; has a long solo and group exhibition history

NOTABLE WORKS:

- *Men Seldom Make Passes at Girls Who Wear Glasses,* Wall painting with two framed mixed-media collages, 1985, Museum of Contemporary Art, San Diego, United States
- *The Girl Can't Help It,* Mixed media collage on two panels, 1985, LA County Museum of Art, Los Angeles, United States
- *Boys Life,* Photolithograph and collage, 1989, Whitney Museum, New York, United States
- *Snake Path,* Inlayed slate floor mural, 1992, The Stuart Collection, UCSD, San Diego, United States
- *Map of the Pacific Rim, Map of the Constallations,* Terrazzo floor murals, 1993, Los Angeles Convention Center, Los Angeles, United States
- *Montage of Disasters,* Lithograph and gold leaf on paper, 1996, Walker Art Center, Minneapolis, United States
- *Icarus,* Toy airplane on printed paper in artist's frame, 2003, Museum of Modern Art, New York, United States

MATT Mullican

(1951–)
American, active in Los Angeles

- Draftsman/Performance Artist; concerned with systems of knowledge, meaning, language, and signification; creates many of his works under hypnosis in front of an audience
- Combines abstract geometric forms are with more representational imagery: letters, numbers
- Attended Cal Arts with David Salle, Cindy Sherman, Sheri Levine, and Richard Prince
- Began exhibiting internationally in the 1970s
- Well known for his ongoing signature series of *Cosmology* charts containing arrays of pictorial symbols

NOTABLE WORKS:

- *Cosmology,* Relief print on paper, 1988, Tate Gallery, London, United Kingdom
- *Untitled (Learning from That Person's Work: Room 1),* Installation of ink on paper collage mounted on 12 cotton sheets, wood, cable, and video component (color, sound), 2005, Museum of Modern Art, New York, United States
- **POF gift to MCASD 2010: *Cosmology, History, Language, Arts,*** Oil rubbings on canvas, 1984; an 8' × 8' black and white oil-rubbed cosmology schematic with every modern icon, with a special center referring to all of the arts

PETER Shelton

(1951–)
American, active in Los Angeles

- Sculptor; depicts the human body in various media and scales with intriguing organic forms
- An important conceptual sculptor who started in pre-med and switched to sculpture
  - The skins of his unique objects/figures refer to medical subjects
- His expressions have layers of meaning not immediately obvious and unsuited to traditional realism
- Involved in over 175 exhibitions worldwide (55 solo), including an important solo exhibition at the Whitney Museum in 1987

NOTABLE WORKS:

- *Bigflatsack,* Iron, 1984–86, Walker Art Center, Minneapolis, United States
- **SFT: *Ironneck,*** Cast iron, 1988; a sculpted vessel with an exaggeratedly long neck
- **SFT: *Bowlshutch,*** Cast bronze, 1993; bronze water fountain of vessels in the shape of internal body parts
- *Bugelbone,* Lead, fiberglass, and polyester resin, with iron brace mount, 1993, Allen Memorial Art Museum, Oberlin, United States

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LARI
Pittman

(1952–)
American, active in Los Angeles

- Painter; one of the most preeminent artists working today; a major influence on contemporary painting
- Creates synthesis of figuration and abstraction; translates to a polymorphic array of signs and symbols
    - He is post-Warhol (1928 vs. 1952); Warhol was about serialization, Pittman is about signs and symbols
- Internationally celebrated for his use of exuberant colors and detail in such subjects as sex, desire, violence
- Compositions are often turbulent; uses multilayering, arabesques, ornamentation, and great variety of imagery
- The LA County Museum hosted a mid-career survey of his work in 1996; included in documenta in 1997, the Venice Biennale in 2003, and the Whitney Biennials in 1993, 1995 and 1997
    - Another major show was organized by the Contemporary Art Museum of St. Louis in 2013; this was his first solo show in nearly 20 years
- The first retrospective of his long and distinguished career since 1975 opened at UCLA, The Hammer Museum, Los Angeles, September 9, 2019 to January 31, 2020. Our work, (SFT identified below) is considered by critics to be the masterpiece of his career.

NOTABLE WORKS:

- *Birthplace,* Oil, acrylic, and objects on paper mounted on wood panel, 1984, The Broad, Los Angeles, United States
- **SFT: *How Sweet the Day After This and That,*** Acrylic and enamel on panel, 1988; 8' × 16' canvas with a blizzard of iconography, this is considered one of the best of his career with many loan/travel destinations since its inception
- *This Landscape, beloved and despised, continues regardless,* Lithograph and silkscreen, 1989, Museum of Fine Arts, Boston, United States
- *Untitled,* Alkyd paint on printed paper, 1989–90, Museum of Modern Art, New York, United States
- *Untitled #5,* Acrylic, Cel-Vinyl, and aerosol lacquer on gessoed canvas over panel, 2010, Hammer Museum, Los Angeles, United States

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NANCY
Rubins

(1952–)
American, active in Los Angeles

- Sculptor; noted for her large-scale installations using scrap and discarded materials
- Works are primarily blooming arrangements composed of large, rigid objects such as televisions, small appliances, camping and construction materials, rowboats

Rubins

(continued)

  - Began using abandoned airplane parts in the 1980s; works such as *The Big Edge*, 2009, City Center, Las Vegas, contain over 200 vessels
- Often collaborated with her husband, fellow artist Chris Burden
- Included in the 1993 Venice Biennale; exhibited in many museums worldwide; many public commissions

NOTABLE WORKS:

- *Pleasure Point,* Nautical vessels, stainless steel, stainless steel wire, 2006, Museum of Contemporary Art, San Diego, United States
- *The Big Edge,* Over 200 aluminum canoes, kayaks, rowboats, and sailboats, 2009, City Center, Las Vegas, United States
- *Monochrome I, Built to Live Anywhere, at Home Here,* Stainless steel, stainless steel wire, and aluminum, 2010–11, Albright-Knox Art Gallery, Buffalo, United States

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MIKE
Kelley

(1954–2012)
American, active in Los Angeles

- Sculptor/Performance Artist/Video Artist/Conceptual Artist; one of most influential artists of our times; a commentator on American class, pop culture, and youth rebellion
- Inspired by diverse sources: philosophy, politics, history, underground music, and decoration
- Work extends into many disciplines: drawing, painting, sculpture, installation, sound, and architectural design; often involved found objects, banners, Assemblage, collage, drawings, performance, and video
- Created many outrageous and pithy installations over the years that traveled United States and Europe
- Trademark was ratty stuffed animals, dolls, and other tattered child playthings from thrift stores
- Head of a pack that elevated Los Angeles profile in the art world, forming second generation of Pop Art
- Moved to Los Angeles after graduating from the University of Michigan, Ann Arbor, in 1976; graduated from Cal Arts 1978, where he worked with Baldesseri and Huebler
- Produced projects with Paul McCarthy, Tony Oursler, John Miller, and Jim Shaw
- Exhibited at documenta in 1992 and 1997; the Venice Biennale in 1988 and 1995; Whitney 1985, 1987, 1989, 1991, 1993, 1995, 2002, and 2012
- A major retrospective exhibition was planned after the reopening of the Stedelijk Museum, Amsterdam, in 2012, and traveled to MOCA, Los Angeles, in 2014

Kelley

(continued)

NOTABLE WORKS:

- *The Banana Man,* 28-min. color film, 1983, Electronic Arts Intermix, New York, United States
- *Ahh...Youth!,* Eight silver dye-bleach photographs, 1991, Mike Kelley Foundation for the Arts
- *Day is Done,* Color video, assembled props, sculptures, drawings, paintings, photographs, and various found objects, 2005, Mike Kelley Foundation for the Arts

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DEBORAH Oropallo

(1954–)
American, active in Berkeley

- Multidisciplinary Artist, best known for her photo-based digital montages and use of the computer as a tool to create depth and volume like a painting
- Always regards her artwork as based in photography; uses a camera capturing a shadow from which she makes silkscreens and stencils
- Deconstructs and enhances the image to convey the sitter's sense of importance and authority
- Earned her MFA from the University of California, Berkeley in 1983; opened her first show San Francisco in 1985
- Trained as a traditional painter and printmaker but has moved into digital media; creates printed canvas paintings and pigment prints
- Her contrived portraits often involve costume and props; often morphs seventeenth and eighteenth century portraits with contemporary fashion images
  - She juxtaposes eighteenth century power portraits of male leaders with internet images of women in fetish costumes
- Received a major Award from the National Endowment for the Arts in 1991
- Major exhibitions include the Corcoran Biennial in 1993; the Whitney Biennial in 1989 and 1997; SFMOMA 1998; San Jose Museum of Art, CA 2004; Jewish Museum, NY 2011

NOTABLE WORKS:

- *Red,* Woodcut, etching, and silkscreen, 1993, Museum of Fine Arts, Boston, United States
- *Escape Artists,* Oil on canvas, 1993, Whitney Museum, New York, United States
- *Railroad Crossing,* Oil on canvas, 1997, Museum of Modern Art, San Francisco, United States
- *Coupon,* Color spitbite and waterbite aquatint etching with drypoint, 1997, de Young Museum, San Francisco, United States

Oropallo

(continued)

- **POF: *Stacked*,** Mixed media, 2000; a powerful, major mixed media photo collage painting of 8 barrels representing material handling in a post-Warhol double row sequence with shadowing and iris scrim netting

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CHRISTIAN

Marclay

(1955–)
American, active in New York and London

- Multidisciplinary Artist/Performance Artist/Composer; explores the connection between sound, noise, photography, and film; his unique theater of found sound has influenced music industry
- Pioneered the use of gramophone records and turntables as musical instruments to create sound collage; explores the intersection of sound and image with sculpture, performance, and video
- Won the Golden Lion Award at the 2011 Venice Biennale for *Clock*, 2010, masterpiece 24-hour film shown in three-minute segments; *Clock* has now been shown worldwide and is known as one of the great video works of our times

NOTABLE WORKS:

- *Video Quartet,* Video, four projections, color and sound (stereo), 2002, Tate Gallery, London, United Kingdom
- *Memento (Nirvana),* Cyanotype, 2008, Solomon Guggenheim Museum, New York, United States
- **SFT: *Scream (Ear Knot)*,** Woodcut, 2017; an energetic reference to Munch's *Scream* paintings

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FRED

Tomaselli

(1956–)
American, active in Los Angeles

- Painter/Collagist; known for highly detailed painting panels combining unorthodox materials
- Work includes medicinal herbs, pills, hallucinogenic plants, and images like flowers and birds cut from magazines, arranged into dazzling patterns; suspends materials in thick epoxy resin
- His work spreads over the surface of the painting like a beautiful virus or growth in bright colors
- Also does human figures described anatomically so that their organs and veins are exposed
- Has a brilliant career in progress with great star power; included in many exhibitions and museums

NOTABLE WORKS:

- *I Saw Your Voice,* Hemp leaves, acrylic, and resin on wood panel, 1994, Addison Gallery of American Art, Andover, United States

Tomaselli

(continued)

- *John 5/22/59,* Gouache and colored pencil on black paper, 1994, Museum of Modern Art, New York, United States
- *Gravity's Rainbow (Large),* Polished resin, acrylic, leaves, pills, and cut paper on wood, five parts, 1999, Whitney Museum, New York, United States

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JENNIFER
Steinkamp

(1958–)
American

- Installation artist; known for her work in video and new media; uses the computers, projectors and programming to create imagery
- Transforms architectural, space providing the viewer with a Kinetic-Aesthetic experience
- Often works with musicians to integrate sound into her work
- Studied at the ArtCenter College of Design in Pasadena with Mike Kelley, transferred to California Institute of the Arts and focused on animation
    - Returned to the ArtCenter for her MFA in 1991 and honorary Ph.D. in 2011
- Career began with brightly colored abstract projections; since 2003 has incorporated nature-based imagery into her work
    - Gnarled trees that change seasons, twist and turn; rooms filled with undulating strands of flowers
    - Conveys the magnitude and power of nature, a nature that is not always benign, such as 2010 *Premature,* focusing on life and death
- Represented the United States at the Cairo International Biennial in 2009; commissioned to make *Hollywood and Vine,* an outdoor permanent installation in Hollywood, California
- Exhibited in the Prospect Biennial in New Orleans in 2011
- Opened a major solo show at the Museum of Contemporary Art, San Diego and a large-scale installation titled *6EQUJ5* at the Minneapolis Institute of Art in 2013
- Recent video exhibition at the Getty Museum suggests that her genre is unlikely to change
- Widely exhibited in the United States and abroad

NOTABLE WORKS:

- *Madame Curie,* Digital projection, 2011, Museum of Contemporary Art, San Diego, United States
- *Boquet1,* Digital projection, 2013, American Consulate, Guangzhou, China
    - This work was installed as part of the *Art in Embassies* project by the United States Department of State
- Many of the artist's digital installations are documented on her website

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HENRY
Taylor

(1958–)
African American, active in Los Angeles

- Painter; best known for portraits done in a vibrant, bold, loose, and sensuous style; can complete a portrait in a few hours; paints obsessively on every material, including canvas
- Paints in the tradition of Alice Neel, Jacob Lawrence, and peer Kerry James Marshall
- His work is full of empathy, generosity, love, while retaining a profound critical social sensibility; often centers the black experience in his work exploring the personal and political simultaneously
- Retired in 1997 after ten years working as a psychiatric technician; went to Cal Arts; finished his BFA in 1995
    - At the hospital he painted all subjects, family, friends, celebrities, from photos of other artworks
- Currently developing larger canvases with prominent figures and colorful, intriguing backgrounds
- Included in important shows at the Whitney, New York; Corcoran, Washington, D.C.; Carnegie, Pittsburg; Rubell Museum, Miami; MOCA, Los Angeles; the Hammer, Los Angeles, and others

NOTABLE WORKS:

- *Watch Your Back,* Acrylic on canvas, 2013, Hammer Museum, Los Angeles, United States
- *Cora's,* Acrylic on canvas, 2017, Museum of Fine Arts, Houston, United States
- *Andrea Motley Crabtree, the first,* Acrylic on canvas, 2017, Metropolitan Museum, New York, United States

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DAVID
LaChapelle

(1963–)
American, active in North Carolina and Hawaii

- Photographer/Video artist; known for slick and colorful images that could be called neo-surreal; frequently features celebrities, supermodels and gay icons in his work
    - Style is described as "hyper-real and slyly subversive," sort of a Fellini of photography; often references art history and challenges conservative ideas about bodies, sex, and sexuality
- Bullied as a child in North Carolina school because of his sexuality; ran away from home at 15 and became a busboy at Studio 54 in New York City
    - Eventually returned to North Carolina and studied at North Carolina School of Arts
- Famously discovered when Andy Warhol saw an exhibition of his work in 1980; Warhol hired him as a photographer for *Interview* magazine

LaChapelle

(continued)

  - Subsequently his work appeared on covers of magazines such as *Details, GQ, i.D, New York Times Magazine, Rolling Stone, Vanity Fair,* and *Vogue Italia* and *Paris*
- Shot the famous *Kissing Sailors* for American clothing brand Diesel in 1995; this became first public advertisement to show a same sex couple kissing
- His works are shown worldwide in commercial galleries and institutions; has published several photo books with Taschen, London, United Kingdom

NOTABLE WORKS:

- *Recollections in America (series of 13),* C-Prints, 2006, Brandhorst Foundation, Munich, Germany
- *Alexander McQueen; Isabella Blow,* C-Print, 1996, National Portrait Gallery, London, United Kingdom
- Many of his commercial portraits can be seen on his studio website

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JASON

Rhoades

(1965–2006)
American, active in Los Angeles and Europe

- Installation Artist; known for colorful large-scale installations incorporating art and neon language/word trees
- Sculpture ran rampant, often morally provocative
- Influenced by George Grosz, Mike Kelley, Paul McCarthy; was a favorite of Rubell Museum, Miami
- Known for versions of Marquis de Sade's *120 Days of Sodom, Cherry Makita, Black Pussy Soirée*
- Enjoyed critical acclaim but more famous in Europe; died prematurely of drugs and heart disease at age 41

NOTABLE WORKS:

- *Sepia Movie,* Hard drive flatwork, LCD screen and CD-ROM drive in wood frame behind glass, 2000, Solomon Guggenheim Museum, New York, United States
- *#12, Aluminum foil truck bumper, horizontal model shelf (Judd), refinished milk crate, contractor door designer sawhorses (2), refinished blocks, chaise lounge with wire headboard, 2 carpets, refinished console cabinet, end table stand with straw detail,* Cardboard and mixed media, 1994, LA County Museum of Art, Los Angeles, United States
- *Untitled (Chandelier),* Glass, wire, neon, Plexiglass, fabric and plastic, 2004, Rubell Family Collection, Miami, United States

MARK
Grotjahn

(1968–)
American, active in Los Angeles

- Painter/Sculptor; works often investigate perspective through the use of dual or multiple vanishing points
- Uses Renaissance perspective techniques to create illusions of stretching, shrinking, approaching, and receding shapes
- Uses radial "butterfly" motif where strokes of solid color start from one or several central points and fan outward toward the edges of the canvas
  - Started *Butterfly* series in 1997; evolved to large works with long, vertical faces covered with geometric patterns in 2008
- Makes severe, mask-like bronze sculptures that are cast from cardboard mock-ups and painted with the artist's fingers
- Exhibited at Hammer, Los Angeles; the Whitney, New York; and MOCA, Chicago; collecting market is limited and works are unduly expensive because of their scarcity

NOTABLE WORKS:

- *Untitled (Butterfly with Eyes CB and SL 768),* Colored pencil and oil on paper, 2008, The Broad, Los Angeles, United States
- *Untitled (Blue Purple Left Red Streak Mask M 15.c),* Painted bronze, 2011, Whitney Museum, New York, United States
- *Untitled (Circus No. 3 Face 44.20),* Oil on cardboard, 2013, Museum of Modern Art, New York, United States

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LIZA
Lou

(1969–)
American, active in Los Angeles and South Africa

- Sculptor; once ostracized for her choice of materials; now well known for her large-scale works made of glass beads
- Inspired by a trip to Italy in 1989 where she saw mosaics and Byzantine domes
- Came to prominence in 1995 with *Kitchen,* a 168-square-foot fully equipped room covered with glass beads with dirty dishes in the sink; took five years to make as ultimate symbol of domestic drudgery
- Much of her art is about making something horrific or ugly transcendent and/or beautiful
- Thematically she deals with feminism, mass culture, violence, confinement, and politics
- Draws patterns on grounds such as aluminum panels, ten feet long; covers the surface with beads
- Works with a studio of 30 Zulu women to complete large works; her workshop provides steady employment and uses the women's traditional beading skills

NOTABLE WORKS:

- *Backyard,* Glass beads, sequins, wood, wire, plaster, and found objects, 1996–99, Collection of the artist

Lou

(continued)

- *Cell,* Glass beads, cast plaster, wood, and electrical components, 2004–06, Collection of the artist
- *Maximum Security,* Steel, razor wire, and glass beads, 2005, Lehmann Maupin, New York, United States
- *Color Field,* Glass beads, stainless steel, and Perspex, 2010–13, Collection of the artist

LAURA
Owens

(1970–)
American, active in Los Angeles

- Painter/Gallerist; became prominent in mid-1990s in the Los Angeles art scene with her bright, color-infused imagery of Pop Art; works incorporate goofy personal allusions, doodling, and common craft materials
- Portrays worlds full of mythology and bursting with possibilities challenging relationship of pop
- Has a way with motifs and materials that recalls heavy influence from German Sigmar Polke
- Tends to be decorative, which emanated from collaboration in 1998 with artist-designer Jorge Pardo
- Recent works are paintings in oil combined with digitally rendered and screen-printed elements
- Included in the 2004 Whitney Biennial; showed at MOMA, New York, in 2015; currently exhibiting worldwide

NOTABLE WORKS:

- *Untitled,* Acrylic, watercolor, and gum arabic on canvas, 1998, Museum of Modern Art, San Francisco, United States
- *Untitled (LO 425),* Color soft ground etching, spit bite aquatint, and sugar lift aquatint, 2010, National Gallery of Art, Washington, D.C., United States
- *Untitled,* Acrylic, silkscreen inks, Flashe, oil, and gesso on canvas, 2014, Solomon Guggenheim Museum, New York, United States

AARON
Curry

(1972–)
American, born Texas, active in Los Angeles

- Painter/Sculptor; known for brightly colored sculptures and collage; melds pop culture, Surrealism, and Modernism, creating a futuristic vision from historical styles
- Works across media but returned to deeply rooted painting in 2015
- Draws inspiration from wide array of sources, which become an explosive mash-up of color
    - His dialogue with artist like Picasso, Picabia, and Calder is apparent in his work as well as pop cartoons

Curry

(continued)

- Works are made of wood, metal, fiberglass, cardboard, silk screen painted, generally oversized; his 2018 exhibition at the Bass Museum, Miami, shows great diversity of materials and form
- He is heavily sponsored by the Rosa and Carlos de la Cruz family and the Rubell family in Miami
- Represented by Michael Werner Gallery, New York, and Almine Reich Gallery, Brussels
- Works are held in many public collections, including LA County Museum of Art, Los Angeles; Museum of Contemporary Art, Chicago; SFMOMA; MOMA, New York, and many in Europe

NOTABLE WORKS:

- *Kobra Kommanded,* Painted wood, 2009, LA County Museum of Art, Los Angeles, United States
- Shows strong parallels with Picasso's *Centaur,* 1955
- *Untitled,* Portfolio of five dry points, 2015, Museum of Modern Art, New York, United States
- **POF: *Spaced,*** Acrylic and gouache on canvas, 2016, an explosion of fluorescent-like color depicting a solar system and Milky Way; the illusion of two black holes like eyes in a face formation; broad painterly strokes

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STERLING

Ruby

(1972–)
American, born Bitburg, Germany, active in Los Angeles

- Multidisciplinary Artist; practice includes disparate forms like ceramics, painting, drawing, collage, sculpture, and video; works with vast vocabulary of materials depicting paranoia, Graffiti, gangs, hip-hop, and violence
- Works often appear scratched, defaced, camouflaged, and splattered, reflecting common culture
- Collage plays big role in his work, including large spray-painted canvas with added fabric strips
  - Likes bleached denim and canvas collages of repurposed rags, clothing, and fabric; Pop-like and playful
  - His large bronze sculptures are poured in smaller sections and then joined in quilt-like fashion
- Worked as a teaching assistant for Mike Kelley for several years at the Art Center, Pasadena
- Installed 17-foot-tall *STOVE* in a public square in Basel, Switzerland, as part of *Parcours,* Art Basel; the stove was lit at the beginning of the fair; a fire was maintained in the stove during the run of the fair
- Shown internationally in many museums; in top public and private collections worldwide

Ruby

(continued)

NOTABLE WORKS:

- *SP257,* Spray paint on canvas, 2013, Museum of Modern Art, New York, United States
- *Basin Theology/Excited Red Excedrin,* Ceramic, 2014, Tate Gallery, London, United Kingdom
- **SFT:** ***Untitled, BC (5431),*** Fabric on panel, 2015; a quintessential 10' × 12' seminal abstract painting collage of multiple bleached canvases with a remarkable diagonal fabric stripe from left to right
- **SFT:** ***Several Wolves,*** Oil, acrylic, and cardboard on treated canvas, 2017; a prime example of materiality, treated canvas with a horizontal woven stripe and a vertical blue tape stripe, forming a geometrical windowpane

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MATTHEW DAY
Jackson

(1974–)
American, born near Los Angeles

- Multidisciplinary Artist; practice encompasses sculpture, painting, collage, photography, video, and performance
- His diverse materials resonate with symbolism, combining new technologies with historical imagery
    - Uses materials brilliantly such as wood, steel, molten lead, mother of pearl, Formica, and found objects
- Many exhibitions worldwide have marked him out as one of the most inventive of our times
- Famous for doing covers of *LIFE* magazine from 1960s and 70s on Corten steel, wood
- Exhibited and collected widely in the United States and abroad

NOTABLE WORKS:

- *Lean-To,* Recycled wall from 2814 Glenview Rd., pillar from Nebraska homestead, bronze, shellac, wool felt, lighting gels, birch tree stump, and framed collage, 2007, Blanton Museum of Art, Austin, United States
- **POF:** ***LIFE, May 1 1964 (rust),*** Silkscreen on steel with wood and rust, 2013; *LIFE* magazine cover of World's Fair 1964 with multimedia materials and transfer collage
- *LIFE, JUNE 5TH, 1944,* Rust (iron oxide) and woodcut, 2014, Whitney Museum, New York, United States

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FRIEDRICH

Kunath

(1974–)
American, born Germany, active in Los Angeles

- Employs a variety of mediums: painting, drawings, photography, sculpture, video
- Work is about longing, melancholy, sentimentality; borrows from Pop Art, books, songs, poems
- Paintings are bright, psychedelic washes of color and images and figures in stark silhouette, inspired by the sunshine and culture of Los Angeles, where imagination and dreams meet reality
- Sigmar Polke's influence is apparent in his technique and layering; the two came from same town in Germany

NOTABLE WORKS:

- *Are We Losing Touch?,* Cut-and-pasted printed paper on paper, 2003, Museum of Modern Art, New York, United States
- *Honey, I'm Home (Cheese and Matchstick),* Loafers: enamel on shaped foam and aqua resin; Matchstick: paper on candle; Cheese: acrylic on shaped foam and aqua resin, 2012, Blum & Poe, Los Angeles, United States
- **SFT: *Year of Magical Drinking (Heartbreak Version),*** Oil, acrylic and silkscreen on canvas, 2012; a history and storytelling painting with Gothic landscape, Greek god of drinking, rowing man on river Styx with reincarnated glorious female and contemporary tennis figure in Polke-like frieze technique
- **SFT: *The Years We Had Were Not All Bad,*** Oil and watercolor on canvas, 2015; colorful landscape painting multilayered and inset similar to early American work such as Asher Duran, Frederic Church, and Brit John Constable

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ELLIOTT

Hundley

(1975–)
American, active in Los Angeles

- Multidisciplinary Artist; a master of collage, creating densely articulated works from painting, photography, collage, and sculpture
- Creates pictorial topographies; work refers to classical drama, mythology, opera, and cryptic imagery; layered surfaces, dazzling use of detritus, and meticulous handiwork are the hallmarks of his work
- Employs a diverse spectrum of materials such as news clippings, wood, feathers, pins, sequins, objects, and any other available materials
- Constructions shift between flamboyant and subtle with intense color
- Studied printmaking at Rhode Island School of Design, 1997; Skowhegan School of Painting and Sculpture 2002; completed fellowship at the Fine Arts Work Center, Massachusetts, in 2001; completed his MFA at UCLA in 2005

Hundley

(continued)

- Boldly theatrical and operatic in sweep; a kind of democracy radiates from his unique work
- He knows his art history but is equally indebted to the idiom of craft without apology
- Began exhibiting in 2001; attracted collectors Eli Broad and Peter Brandt, gaining national attention
- Major exhibition Saatchi Gallery, London; major survey Hammer Museum, LA, 2006
- Works collected by many American museums and several worldwide

NOTABLE WORKS:

- *Three Harlequins,* Mixed media, 2004, Museum of Contemporary Art, Los Angeles, United States
- *Blinded,* wood, cork board, extruded polystyrene, canvas, oil paint, bamboo, willow, paper, ink, silk pins, plastic, wire, string, glass, glue, 2009, The Broad, Los Angeles, United States
- **POF: *Window,*** 2013, An amazing collage construction of fanciful disparate materials creating a colorful, surreal, and compelling artwork

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JONAS

Wood

(1977–)
American, active in Los Angeles

- Painter; produces landscapes and interiors from collage studies; tries to push the boundaries of composition and arrangement with his hard-edged style
- Excels at large-scale interiors and landscapes; does portraits, usually distorted or different
  - Uses photographs of everything from movie scenes to golf courses and personal spaces as material
  - Invokes the work of forebears like Matisse, Hockney, and late Lichtenstein interiors for references
- Represented by Gagosian; some works have fetched crazy prices; easy to like; work in many museums
- Created a large-scale mural across the full façade of Los Angeles Museum of Contemporary Art in 2016; it was on view for two years

NOTABLE WORKS:

- *Robin with Phoebe,* Gouache and colored pencil on paper, 2008, Museum of Modern Art, New York, United States
- *Carroll Gardens in February,* Oil on canvas, 2005, Museum of Contemporary Art, Los Angeles, United States
- *Ovitz's Library,* Oil and acrylic on canvas, 2013, Solomon Guggenheim Museum, New York, United States

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SARAH
Cain

(1979–)
American, active in Los Angeles

- Painter/Installation Artist; works in a post-Duchampian style; employs every variety of materials on canvas and in site-specific installations
- On paintings she uses unusual poetic artifacts, musical notations, leaves, and branches; mixed media
- Installations have eggs and hippy art like fabric swatches, doilies that become serious works of art
- Critics have commented her abstractions have the ability to convey meaning outside of words
- Studied UC Berkeley for MFA; attended the Skowhegan School; worked in paint and sculpture with great success
- Beginning to blossom in her career, with work in museums such as LACMA, SFMOMA, and others; exhibits internationally
    - Created an impressive installation for Aspen Museum in collaboration with the Aspen Skiing Company at Elk Camp, Snowmass in 2017; designed to appeal to skiers

NOTABLE WORKS:

- *Hello Darkness My Old Friend,* Latex paint, spray paint, graphite, gouache, watercolor, thread, bells, and eucalyptus seed pod on paper, 2006, Museum of Modern Art, San Francisco, United States
- *Floor Sex,* Acrylic, Velcro, and pencil on canvas, 2012, County Museum of Art, Los Angeles, United States
- *Group Three,* Mixed media on United States dollar bills (set of five), 2015, North Carolina Museum of Art, Raleigh, United States

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NJIDEKA AKUNYILI
Crosby

(1983–)
Nigerian American, active in Los Angeles

- Mixed-Media Artist; known for depicting intimate familial settings with layers of paint, photographs, and found images
- Mingles acrylic, textiles, cutouts, photo transfers, and other media
- Pulls material from Nigerian newspaper clippings, magazine pages, and her own photography
- Work takes a decidedly heavier turn, exploring implications of discrimination faced by her as an immigrant and the difficulty of melding her experiences as a Nigerian and American
- Has created a sophisticated visual language paying homage to Western painting and her African culture
- Selected to install a block long mural covering the full façade at MOCA, Los Angeles, in 2017; received the MacArthur Fellowship “Genius Grant” the same year
- She is in great exhibition demand; her paintings have sold for millions; represented by Victoria Miro Gallery, London

Crosby

(continued)

NOTABLE WORKS:

- *I Refuse to Be Invisible,* Ink, charcoal, acrylic, and transfers on paper, 2010, Collection of Jack and Connie Tilton
- *The Rest of Her Remains,* Charcoal, acrylic, ink, collage, and Xerox transfers on paper, 2010, Yale University Art Gallery, New Haven, United States
- *Bush Girl, I Still Face You, I See You In My Eyes,* Acrylic, color pencils, charcoal, oil transfers, collage, and commemorative fabric on paper, 2015, LA County Museum of Art, Los Angeles, United States

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AMERICAN FILM AND PERFORMANCE ARTISTS

PAUL

McCarthy

(1945–)
American, active in Los Angeles

- Multidisciplinary Artist; originally trained as a painter; works include performance, installation, film/video, painting, and sculpture
- Points of reference are Disneyland, B-movies, soap operas, comics, and pop culture; he is a critical analyst of the mass media and consumer-driven American society and its hypocrisy, double-standards, and repression
- European influences include Joseph Beuys, Sigmund Freud, and particularly Viennese Actionism
- Work evolves from psychological events intended to fly in the face of social convention
  - Sculptures are unorthodox metal concoctions, films are in-your-face, gross, violent, and sexual

NOTABLE WORKS:

- *Subjective Subliminal Ads,* nine magazine pages, 1976–79, Hammer Museum, Los Angeles, United States
- *Michael Jackson (Fucked Up),* Silicon, 2001, Steel and black silicone rubber, Solomon Guggenheim Museum, New York, United States
- *WS, White Snow and Prince on Horseback,* Black walnut, 2012, Metropolitan Museum, New York, United States

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ADRIAN

Piper

(1948–)
African American, active in Berlin; born in New York City

- Conceptual/ Performance Artist/ Philosopher; work addresses the ostracism and otherness experienced by those who resist categorization by way of multidisciplinary work; also explores ideology, racism, and racial passing
- A pioneer in the Conceptual Art field for her projects that made room for her own subjectivity and that of her viewers/ participants

Piper
(continued)

- The earliest published mention of Piper as an artist ran in the *Village Voice* in 1969; the feature covered her first solo exhibition, a mail art project titled *Three Untitled Projects*, 1969
- Studied at the School of Visual Arts, New York City, completed her undergraduate degree in philosophy, summa cum laude at City College New York in 1974; completed her masters and doctoral degrees at Harvard University in 1977 and 1981 respectively
- Worked at the Seth Siegelaub Gallery, known for its Conceptual Art exhibitions in the late 1960s–70s; developed a series of street performances collectively titled *Catalysis*
  - The *Catalysis*, 1970s, performances were meant to catalyze challenges that constituted the order of the social field "at the level of dress, sanity, and the distinction between public and private acts."
- Staged a series of events advertised as, *Funk Lessons*, between 1982–84 where she invited participants to learn about the dance styles, culture, and history of funk music
  - Piper located the roots of funk in African tribal music and saw it as integral to the growing presence of black cultural figures in America and the ongoing struggle for equal rights
- Continues to make work, write, and operate The Adrian Piper Research Archive Foundation in Berlin, Germany
- Awarded visual arts fellowships from the National Endowment for the Arts in 1979 and 1982, and a Guggenheim Fellowship in 1989
- Taught at Wellesley College, Harvard University, Stanford University, University of Michigan, Georgetown University, and the University of California, San Diego
  - In 1991, she became the first female African American philosophy professor to receive academic tenure in the United States
- Awarded the Golden Lion for best artist of the 2015 Venice Biennale for her participation in Okwui Enwezor's central show, *All the World's Futures*
- Selected exhibitions include: *Reflections*, 1967–87, The Alternative Museum, New York, 1987; *Out of the Corner*, The Whitney Museum, New York, 1990; *The Hypothesis Series, 1968–70*, Paula Cooper Gallery, New York, 1994; *Now Here*, Louisiana Museum of Modern Art, Humlebaek, Denmark, 1996; *Adrian Piper: A Synthesis of Intuitions, 1965–2016*, The Museum of Modern Art, New York, 2018

Piper

(continued)

NOTABLE WORKS:

- *Art for the Art World Surface Pattern,* Installation with custom wallpaper, stenciled text, and audio tape, 1976, Museum of Modern Art, San Francisco, United States
- *Vanilla Nightmares #2,* Charcoal and red crayon, with erasing, on tan wove paper, 1987, Art Institute of Chicago, United States
- *Forget It,* Photolithograph, 1991, Harvard University Art Museum, Cambridge, United States
- *Decide Who You Are #24: A Moving Target,* Photomechanical reproduction, 1992, Metropolitan Museum, New York, United States
- *Let's Talk, from the portfolio 10: Artist as Catalyst,* Screen print on paper, 1992, Smithsonian American Museum, Washington, D.C., United States

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GARY Hill

(1951–)
American, active in Seattle

- Video/Performance Artist/Sound Artist/Sculptor; a seminal figure in Video Art; best known for internationally exhibited installations and performance art
- Started as a sculptor in the 1960s; gained his reputation from single-channel video work and video/sound-based installations in 1970s and 1980s
- Became a leader in exploiting computer-based technologies and virtual space, uncharted terrain in the 1990s
- Concerned as much with innovative language as with technology; continues to make work in various media, exploring the physicality of language, synesthesia, perceptual conundrums, metaphysics, and viewer interactivity

NOTABLE WORKS:

- *Incidence of Catastrophe,* Single-channel video, color, with sound, 43:51 min., 1987–88, Museum of Modern Art, San Francisco, United States
- *Remembering Paralinguay (with Paulina Wallenberg-Olsson),* Single-channel video/sound installation, 2000, Gladstone Gallery, New York, United States
- *House of Cards,* Seven-channel video/sound installation (NTSC, black-and-white, sound), 1993/2007, Seattle Art Museum, Seattle, United States

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BILL

Viola

(1951–)
American

- Video Artist; a leading figure in New Media; works are dependent on electronic sound and image technology; arguably the father of Video Art
- Works focus on ideas behind human experiences such as birth, death, and aspects of consciousness
- Work exhibits use of ultra–slow motion video to get viewer to sink into image and its emotions
- Was technical director at studio in Italy in 1974 and met video artists Nam June Paik, Bruce Nauman, and Vito Acconci
- Travels widely, recording global traditions; has studied performance, Buddhism, Christian mysticism, and Islamic Sufism
- Has had over 50 solo shows since 1976 and many more group shows worldwide; has received many prizes, including the Catalonia International Prize for contributions to the advancement of human, cultural, and scientific values

NOTABLE WORKS:

- *Memories of Ancestral Power (The Moro Movement in the Solomon Islands),* Video, 35:19 min, color, sound, 1977, Museum of Modern Art, New York, United States
- *The Crossing,* Two-channel color video installation, with four channels of sound; 10 min., 57 sec.; performer: Phil Esposito, 1996, Solomon Guggenheim Museum, New York, United States
- *The Fall into Paradise,* Single-channel video installation, high-definition, color, sound; 09:58 minutes, 2005, Smithsonian American Museum, Washington, D.C., United States

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TONY

Oursler

(1957–)
American

- Multimedia Artist/Installation Artist; works with video, sculpture, installation, performance, and painting
- Began with small LED video projectors in 1991; his installation *The Watching* was presented at documenta
- Known for his fractured-narrative, handmade videotapes, including *The Loner*, 1980, and *EVOL*, 1984, which involve elaborate soundtracks, painted sets, stop-action animation, and optical special effects
- Did series of video dolls and dummies; handmade soft cloth figures combined with expressive faces animated by video projection
- Other signature works include his talking lights, video sculptures of eyes with television screens reflected in the pupils, and ominous talking heads
- Has completed many public projects and is in museums and private collections worldwide

Oursler

(continued)

NOTABLE WORKS:

- *Tunic (Song for Karen),* Video, color, sound, 6:17 minutes looped, 1990, Whitney Museum, New York, United States
- *Flash,* Video projection on fiberglass sphere, 1996, Hirshhorn Museum, Washington, D.C., United States
- *Studio: Seven Months of My Aesthetic Education (Plus Some),* New York City Version, Mixed Media Installation, 2005, Private Collection

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NICK

Cave

(1959–)
African American,
active in Chicago

- Sculptor/Dancer/Performance Artist/Director, presents work with issues of race, identity, gender, political protest, social commentary, and humor; an American icon of our times
- Famous for his unique assemblage *Soundsuits,* wearable fabric sculptures
- Soundsuits envelope the body with wire, beads, buttons, and everyday objects; the work is made to obscure the wearer's gender, race, and class, thereby freeing them from societal expectations and stereotypes
  - First *Soundsuit* created 1992 as reaction to the beating of Rodney King in Los Angeles; Cave has produced over 500 since
  - The term *Soundsuit* comes from the noise the sculptures make as the wearer moves
- Trained as a dancer with Alvin Ailey's American Dance Theater; completed his undergraduate degree at the Kansas City Art Institute and Master's at the Cranbrook Academy of Art
- Teaches at the School of the Art Institute of Chicago in the fashion and material studies program; maintains a steady and ambitious exhibition schedule
- Many solo exhibitions and public projects nationwide; collected by major museums and private collections globally

NOTABLE WORKS:

- *Clowning Video,* DVD, 2004, Detroit Institute of Art Museum, United States
- **SFT: *Soundsuit (NC009.088),*** Mixed media, 2009; 9 foot mannequin sculpture in knit suit and built up of metal flowers; considered one of the premier examples of over 500 *Soundsuits*
- *Soundsuit,* Found objects, knit head and bodysuit, and mannequin, 2011, Museum of Modern Art, New York, United States

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MATTHEW

Barney

(1967–)
American, active in New York

- Performance Artist/Video Artist/Draftsman/Sculptor; primarily a video performance artist with sculptural installations and cinema films; known for his out-of-this-world ideas
- Recruited by Yale to play football in 1985; graduated in 1989; intended to go on to Pre-Med
- Moved to New York, where he lived with then-partner Bjork; worked as model to finance his early career
- He concocted, performed, and filmed weird ideas, mainly with and about the body; had a fixation with Vaseline, which he would put all over his nude body while doing bizarre activities
- Showed films from his *Cremaster Cycle* series (1994–2002) at the Whitney Biennial and Venice Biennale
- Films focus on the male cremaster muscle, which controls movement of the testicles; uses metaphors and biological references to explore the moments during early sexual development in which the outcome of the process is still unknown
- Latest works are *Time Diagrams*; ink and oil on canvas, which create an abstract beauty antithetical to his prior work

NOTABLE WORKS:

- *DRAWING RESTRAINT 7,* Three-channel video installation, color, silent, 1993, Whitney Museum, New York, United States
- *Chrysler Imperial,* Cast concrete, cast petroleum jelly, cast thermoplastic, stainless steel, marble, and internally lubricated plastic; five units, 2002, Solomon Guggenheim Museum, New York, United States
- *The Cremaster Cycle: Cartoon for the New Yorker,* Pen, brush, and black ink with correction fluid and overlaid correction, on paper, 2003, The Morgan Library and Museum, New York, United States

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DOUG

Aitken

(1968–)
American, active in Los Angeles

- Multidisciplinary Artist; his body of work ranges from photography, sculpture, films, sound, video, and installation; he is at the forefront of twenty-first-century communication, architecture, and multimedia
- Utilizes wide array of media and artistic approaches into a world of time, space, and memories
- Featured in many exhibitions worldwide as Whitney, New York; Pompidou, Paris; MOMA, New York; and Serpentine Gallery, London
- Won the International Prize at Venice Biennale in 1999 for his installation *Electric Earth*

Aitken

(continued)

- His 2007 exhibition *Sleepwalkers* (MOMA, New York) transformed an entire block surrounding the museum into cinematic experience
- Began working on underwater pavilions in 2016, geometric works anchored to the seafloor that interact with the ocean's filtered light and natural ecosystems

NOTABLE WORKS:

- *Electric Earth,* Video installation with eight channels of video (color, sound), eight projections, four-room architectural environment, 9:50 minutes, 1999, Museum of Contemporary Art, Los Angeles, United States
- *Interiors,* Three-channel video (color, sound) and eleven screens, 2002, Museum of Modern Art, New York, United States
- *Migration,* Single-channel video installation with single or multiple site-specific projections or monitors. 18:00 minutes, 2008, Hammer Museum, Los Angeles, United States

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CHICANO ART MOVEMENT, LOS ANGELES AND TO LESSER DEGREE TEXAS

Cheech Marin was the catalyst with concentration of collection from 1980s to 1990s.

He supported, collected, and financially sponsored showings, giving birth to this important Chicano (Mexican American) art movement at a critical time of quest for Chicano rights and vast collection of Chicano work.

CARLOS Almaraz

(1941–1989)
Mexican American, active in Los Angeles

- Painter; specialized in urban scenes; known as "Playing with Fire Carlos" for his hot color palette; his fiery Echo Park paintings are known worldwide and have been displayed in many museums
- Produced a landmark mural, *California Dreamscape* in 1980s with his wife, photographer and activist Elsa Flores
- Came late to art; attended several schools including Loyola Marymount, CSU Los Angeles, Otis College of Art and Design, and the New School for Social Research
- Briefly lived in New York in 1961, where he wrote poetry and philosophy; left to take advantage of a scholarship at Otis, where he later earned his MFA in 1974
- Formed an influential art collective, "Los Four," with other politically motivated artists; aimed at exhibiting and creating public art and advancing Chicano activism in 1974

Almaraz

(continued)

- Died of AIDS-related illness in 1989; he is remembered as a major force in the Chicano art movement and world of Chicano activism
- In 1992 the Los Angeles County Museum honored him with tribute featuring 29 of his paintings and drawings

NOTABLE WORKS:

- *Shootout,* Acrylic on canvas, 1978, The Buck Collection, University of California, Irvine, United States
- *Two of a Kind,* Oil on canvas, 1986, County Museum of Art, Los Angeles, United States
- *I Dreamed I Could Fly,* Pastel on paper, 1986, Smithsonian American Art Museum, Washington, D.C., United States

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MARGARET
Garcia

(1951–)
Mexican American,
active in Los Angeles

- Painter; a formidable figure in the Chicano movement; listed as one of 24 most impactful artists on the Los Angeles scene
- Paintings are predominantly in oil; deeply saturated with wildly expressive palette of hot colors and dense composition
- Particularly adept at figuration and technique; deeply rooted in Mexican Folk Art tradition
- Feels the portrait reveals who you are and inner personality, which makes her paintings compelling
- Received her BFA from Cal State Northridge; MFA University of Southern California; started as a muralist; created work for the Olympic Games in Los Angeles in 1984
- As a champion of Chicano rights, she worked with and fostered opportunities for young artists
- An icon in Los Angeles and California at large; exhibited in Europe, Mexico, and all over the United States

NOTABLE WORKS:

- *Portrait,* Screenprint, no date, LA County Museum of Art, Los Angeles, United States
- *Romance,* Eleven-color serigraph, 1988, Laguna Art Museum, Laguna Beach, United States
- *Little Carol,* Oil on canvas, no date, ChimMaya Art Gallery, Los Angeles, United States

JOHN Valdez

(1951–)
Mexican American, active in Los Angeles

- Painter; his paintings record the Chicano experience in Los Angeles during the 1970s, 80s, and 90s; work has come to define the iconography of Chicano identity of the period, showing it within the changing dynamics of the city rather than nostalgically
- Pushes content to suggest allegory with understated and uncanny elements and art of fantastic
- Has a vivid color palette; paints figures in motion; shows a fixation on cars and people; works from photographs and drawings; images develop with imagination and relating to his life
- Tends to create drama and tension around everyday situations; can seem hyper-realistic and Surreal
- A major figure in the Chicano Civil Rights Movement in 1960s, changing perceptions of his culture; aspired to create art with a political dimension that also focused on everyday needs
- Earned his BFA at Cal State, Long Beach in 1986; artist in residence at the Foundation d'Art de la Napoule, France in 1987
- Created numerous murals in California; large, colorful murals for City of Long Beach, Federal Building, El Paso
- In museums in United States, Europe, Mexico; major retrospective Museum Contemporary Art, San Diego, 2012

NOTABLE WORKS:

- *Pool Party,* Oil on canvas, 1986, Museum of Contemporary Art, San Diego, United States
- *Car Show,* Oil on canvas, 2001, Museum of Contemporary Art, San Diego, United States
- *Welcome to Long Beach,* Acrylic mural, 2011, 210 Magnolia Ave., Long Beach, United States

Gronk

born Glugio Nicandro
(1954–)
Mexican American, active in Los Angeles

- Painter/Printmaker/Performance Artist; built his reputation on controversial works; known as a rebel
- Works in many media: street murals, mail art, large-scale paintings, performances, and set designs
- He has an uncanny power to reinvent himself and his art; moves through one subculture to another
- Infuses work with large doses of wit, irony, and talent; his colorful and controversial work has left a distinct mark on history
- Influenced by television, films, Max Beckmann, and Philip Guston; his paintings are cartoonish in design and color
- A founding member of East Los Angeles Art Collective, ASCO, a multimedia arts collective based in Los Angeles that was active in the 1970s and 1980s; made "movies without film" and farcical "happenings" or street performances

Gronk

(continued)

- A founding member of LACE (Los Angeles Contemporary Exhibitions), through which he executed controversial murals
- Clashed with other Chicanos and establishment; rebelled against the "official" Chicano art of Los Four; other artists criticized ASCO and Gronk for being too nontraditional

NOTABLE WORKS:

- *Iceberg,* Screenprint, 1985, LA County Museum of Art, Los Angeles, United States
- *Hit and Run,* Mural, 1993, UCLA Chicano Studies Research Studies, Los Angeles, United States
- *La Tormenta,* Woodcut, 1994, Smithsonian American Museum, Washington, D.C., United States

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LATIN AMERICAN NEW IMAGERY

NELSON Leirner

(1932–)
Brazilian, born in São Paulo, active in Rio de Janeiro

- Conceptual Artist; known for appropriation with witty balance of aesthetics and social criticism
- Began career among dynamic group of conceptualists in 1960s with art that was politically pointed
- As an anarchist he pokes fun at the establishment and its cultural icons in his version of Pop Art
  - Believes life is a game and he is the joker; his task is to reinvent ideas with playful provocations
- Known for his large-scale game installations, especially ping pong tables with figures and assemblages
- Uses recognizable figures like Disney characters, famous statues, and other clever objects
- Studied textile engineering at Lowell Technological Institute in Massachusetts before starting art career; he was pushed into the arts by his father
  - His father, a Polish industrialist and art baron, founded the São Paulo Biennale in 1951
- Highly influenced by Picasso and Duchamp, who he feels are the most influential artists of the twentieth century
- Represented Brazil at the 1999 Venice Biennale; participated in the São Paulo Biennial in 2003
- Created his famous floor installation titled *Maracanã,* 2003, based on the Brazilian stadium of the same name for the 2006 World Cup
- At 86, he still engages in an active exhibition schedule in Brazil and Europe; his works are in virtually every South American museum and many European collections

Leirner

(continued)

NOTABLE WORKS:

- *Atire se puder (shoot if you can),* Plastic resin and acrylic, 2001, Museum of Modern Art, Rio de Janero, Brazil
- **POF: *Table and Its Belongings*,** Mixed media sculpture, 2002; Acrylic ping pong table with 3,000 ping pong balls, 360 paddles in acrylic cases (installed Judd-style), and two armless plaster sculptures of Grecian goddesses playing ping pong, with a DVD soundtrack
- *Four Oceans,* Stickers on maps, unique work, 2014, Galerie Gabrielle Maubrie, Paris, France

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SAINT CLAIR

Cemin

(1951–)
Brazilian, active in New York and Beijing

- Sculptor; creates abstract organic figures that owe shapes to ancient Greece, Art Nouveau, Surrealism, and Brazilian Folk Art; a master of mixing periods of history and materials for effect
  - Many household statuary works may be considered weird and perverse; some works can get under the skin and irritate one's psyche but they do not assault basic beliefs
- Received his degree at École des Beaux-Arts, Paris, France, 1978; moved to New York shortly after and became part of the East Village art scene
- Worked throughout the 1980s as a carpenter and cabinetmaker before transitioning to sculpture
- His first work ever exhibited, *The Granny Ashtray,* was described as anti-Modernist
- Exhibited widely United States and abroad and in many museum collections; major exhibitions include documenta 1992 (Kassel), Peggy Guggenheim Collection 1993 (Venice), and two shows at the Whitney Museum in 1995 and 1996 (New York)

NOTABLE WORKS:

- *Velle non discitur (To Be Learned),* Mahogany table and nickel-plated cast bronze, 1987, Museum of Contemporary Art, Los Angeles, United States
- Stargazer, Bronze, wood, and steel, no date, Whitney Museum, New York, United States
- *Jewel,* Silver and lapis lazuli, 1990, The Broad, Los Angeles, United States
- **POF: *Monument to The Iberic Orator*,** Bronze and aluminum, 1994; a giant bronze bell topped with an orator and a mixture of periods, Renaissance and Art Deco
- *Pioneer,* Marble, 1999, Inhotim Museum, Brumadinho, Brazil

Tunga

born Antonio José de Barros Carvalho e Mello Mourão (1952–2016) Brazilian

- Sculptor/Performance Artist; a leader in his generation; used symbolic imagery to give new meanings to objects in elaborate, sensual, and daring ways
- A subversive psychological force with influences from the Constructivist and Surrealist movements
- Body organs, bodily functions, and other organic matter were recurring motifs: used bones, skulls
- Monumental installation 2006 was under the I.M. Pei glass tower at the Louvre for the opening
- In documenta in 1997, the Venice Biennale in 1995, 2001, and São Paulo Biennial in 2004; in museums worldwide

NOTABLE WORKS:

- *By the Light of Two Worlds,* Site-specific installation, 2005, Temporary installation at the Louvre, Paris, France
- **SFT: *First Second,*** Cast bronze and iron, 2003; bronze sculpture with iron chains with two joined spheres on a tripod
- *Cooking Crystals,* Iron posts and tripods, steel nets and springs, magnets, glass, crystals, stainless steel platters, silicone, and colored water, 2006–09, Museum of Modern Art, New York

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ALFREDO Jaar

(1956–) Chilean, active in New York

- Photographer/Conceptual Artist/Installation Artist; makes work about sociopolitical issues and war
- Works deal with issues from colonialism to environmental destruction and wars
- Completed projects about Rwanda, Brazil, United States/Mexican Border covering violence, controversy
- Internationally acclaimed, exhibited at the Venice Biennale in 1986, 2007, and 2013; São Paulo Biennial in 1987, 1989, and 2010 as well as many exhibitions worldwide

NOTABLE WORKS:

- *1 + 1 + 1,* Three silver dye transparencies, three light boxes, gilded frames, and mirrors, 1987, Art Institute of Chicago, United States
- *A Logo For America,* Digital color video, with sound, 10 min., 25 sec., 1987, Solomon Guggenheim Museum, New York, United States
- *He Ram,* Screen print ink on mirror, 1991, Museum of Modern Art, New York, United States

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FELIX GONZÁLEZ-
Torres

(1957–1996)
American, born Cuba, active in New York

- Conceptual Artist; did minimal works combined with strategies of Conceptual Art employing creative use of materials that can be as disparate as stacks of paper, strings of lights, or piles of candy
- Considered in his time to be a "Process Artist" due to nature of his removable installations
- Produced sculptures in the early 1990s referring to organic and inorganic substances associated with AIDS
- The Solomon Guggenheim Museum organized a retrospective of his work in 1995; traveled extensively in the United States and Europe
- Represented the United States at the 2007 Venice Biennale
- His 2010–11 retrospective, *Specific Objects Without Specific Form*, was organized by the ING Art Center, Brussels; for the first half of the show's stay at any institution it was arranged by the curator, then uninstalled and reinstalled by an artist whose practice was influenced by González-Torres

NOTABLE WORKS:

- *Untitled (Placebo),* Candies, individually wrapped in silver cellophane (endless supply), 1991, Museum of Modern Art, New York, United States
- *Untitled (Perfect Lovers),* Wall clocks, 1991, Dallas Museum of Art, Dallas, United States
- *Untitled (America),* 12 light strings, each with forty-two, 15-watt light bulbs and rubber sockets, 1994, Whitney Museum, New York, United States

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JOSÉ
Bedia

(1959–)
Cuban, active in Havana and Miami

- Painter; creates works with sharp focus on spirituality and the conflict between machines and nature
- Makes works depicting mythical elements, altars, sacramental imagery, Cuban Voodoo scenes and customs; critical of colonialism
- Widely traveled to Central and South America and Africa; gained vast knowledge that has marked his work
    - Intrigued with anthropological study of cultures and the religions that define them
- Studied at Escuela National de Bellas Artes and Instituto Superior de Art, Havana, Cuba
- Participated in the first Havana Biennial in 1984; later represented Cuba in the 1990 Venice Biennale
- A father figure and mentor to this generation of Miami artists
- Exhibited worldwide and in many museum collections

Bedia

(continued)

NOTABLE WORKS:

- *The Blow of Time,* Mixed media installation, 1986, National Museum of Fine Arts, Havana Cuba
- **SFT: *Los Alidos (The Allies),*** Oil on canvas, 1988, a major Surrealistic and poignant depiction of Allied forces, striking in its connective linearity
- *Mamá quiere menga, menga de su Nkombo, (Mama wants menga, menga from her Nkombo),* Acrylic on canvas, 1988, Perez Art Museum, Miami, United States
- *Dobles (Doubles),* Lithograph and chine colle on paper, 1994, Smithsonian American Museum, Washington, D.C., United States
- **SFT: *Let the El Principe Sink, let it sink,*** Oil on canvas, 2000; a major painterly scene of the sinking of the torpedoed American battleship the *Maine,* Havana Harbor, 1898, with characteristic Cuban Voodoo doll in bow pointing down, a shaman figure against a watery background

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BEATRIZ
Milhazes

(1960–)
Brazilian, active
in Rio de Janeiro

- Painter; a geometric abstractionist painter and collage artist; known for juxtaposing Brazilian cultural imagery with Western Modernist painting
- Creates large-scale works and installations using a unique transfer collage technique
  - Paints on clear sheets of plastic, then applies her forms to the canvas; the act of pressing each prepared pictorial element combines transfer collage techniques used in monotype printing
- Work makes one feel as if they are entering a tropical garden where the plants grow in profusion
- Works filled with intense colors and shapes broken up by dots, rippling stripes, stylized flowers, fruit inspired by the city's botanical garden next to her studio in Rio
- Layers of concentric patterns, circles in circles, spirals, arabesques, floral emblems, and rosettes assert the Brazilian Baroque, but primary goal is structure and order
- Daughter of a lawyer and an art historian; attended Parque Lage art school in Rio from 1980 to 1982
- Inspired by Matisse, Mondrian, and 1900s Brazilian Tarsila do Amaral as part of that movement
- Beatriz Milhazes and Tarsila do Amaral are two of the best South American artists of the twentieth century
- Represented Brazil in the 2003 Venice Biennale; opened a major retrospective in 2015 at the Perez Museum, Miami, United States

Milhazes

(continued)

- Works are in great demand and collected by many museums worldwide; set an auction record in 2012 for $2.1 million USD; prices have continued to increase

NOTABLE WORKS:

- *Succulent Eggplants,* Synthetic polymer paint on canvas, 1996, Museum of Modern Art, New York, United States
- *A Praia, (The Beach),* Acrylic, metallic paint, and metal leaf on canvas, 1997, Metropolitain Museum, New York, United States
- **SFT: *O Guitarrista (The Guitarist),*** Acrylic on canvas, 2000; abstract floral motif in many colors with collage-like in arabesque patterns

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GUILLERMO

Kuitca

(1961–)
Argentine, active in Buenos Aires

- Multidisciplinary Artist; recognized in late 1980s for monochromatic works, silvery paintings with undertones of red, yellow, and blue
- Works outside of traditional spheres incorporating influences from architecture, film, theater, and literature
- Work includes explorations of maps, navigation, architecture, memory, migration, and disappearance
- Known for doing houses without roofs (just walls), stadiums without people, mattresses with added topography
- His famous *Diarios* works feature discarded canvas stretched over a round table and covered with doodles and personal diary notes
- Has produced art continuously since the age of 13; now, more than 40 years later, known as one of South America's best painters
- Represented Argentina in 2007 Venice Biennale; active exhibitions and in collections worldwide

NOTABLE WORKS:

- *House Plan with Tear Drops,* Acrylic on canvas, 1989, Walker Art Center, Minneapolis, United States
- **POF: *Planta Con Pena De Muerte,*** Oil on canvas, 1994; a post-Goya *May 3, 1808,* in color and temperament; shows soldiers marching to perform an execution, a testament to the South American death squads of the 1980s; an important autobiographical detail for an Argentinian Jew
- *Double Theater (Doble Teatro),* Lithograph and etching, 1997, Museum of Modern Art, New York, United States

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VIK

Muniz

(1961–)
Brazilian, born São Paulo, active in New York

- Sculptor/Photographer; uses unexpected materials to create portraits, landscapes, still lifes, which he then photographs; makes work with wire, sugar, sand, chocolate, and string to explore the nature of visual cognition
- Initially a sculptor; grew interested in photographic representations of his work
- Sometimes creates micro images on grains of sand which become large, hi-resolution photographic prints
- Emerged to quick commercial success and critical acclaim; exhibited worldwide since 1988

NOTABLE WORKS:

- *Memory Rendering of Man Stopping Tank in Beijing,* Gelatin silver print, 1995, International Center for Photography, New York, United States
- *16,200 Yards (Le Songeur), After a 1854 Cliché-Verre by J.B.C. Corot,* Gelatin silver print, 1996, Museum of Modern Art, San Francisco, United States
- *Medusa Marinara,* Offset in color glued on cardboard, wood, and crepe tape (mask), 2001, Museum of Modern Art, São Paulo, Brazil

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GABRIEL

Orozco

(1962–)
Mexican, active in Paris, New York, and Mexico City

- Multidisciplinary Artist; gained an international reputation for works in drawing, photography, painting, sculpture, and installation
- Educated in Madrid and Mexico City; started showing in 1988 in nontraditional formats
- Work revolves around many repeated themes and techniques from real life and common objects
  - No way to visually identify works by way of physical product, only through motifs and strategies that recur
- In 1998, Francisco Bonami called him "one of the most influential artists of this decade, and probably the next one too"
- Paintings became prominent with *Samari Tree* series starting in 1994, all of which feature strong circular motifs
- Exhibited worldwide including the Venice Biennale 1993, 2003, and 2005; documenta 1997 and 2002

NOTABLE WORKS:

- *The Heart of the River (El corazón del río),* Dye destruction print, 1991, LA County Museum of Art, Los Angeles, United States
- *Dent de Lion (lion tooth),* Fabric disks, iron wire, and floral tape, 1998, Art Institute of Chicago, United States

Orozco

(continued)

- **SFT: *Samari Tree 1 K,*** Tempera, gold leaf, and plaster on panel, 2007; painting on polished fresco with colorful planetary-like circles
- **SFT: *Samari Tree 20,*** Tempera and gold leaf on panel, 2007; painting on gold leaf with colorful planetary-like circles

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FABIAN

Marccacio

(1963–)
Argentine, born Rosario, active in New York City

- Multi-media Artist; uses many techniques and mediums including photography, painting, sculpture and printmaking to develop a style that merges digital and handmade creations
- Known for his large, richly painted, colorful three-dimensional war paintings created with mixed media; creates chaotic-looking works with heavy paint buildup of oil, silicone, and imagery contained within
- He says the work is not really abstract but rooted in abstraction; the big subject is the twenty first century
- Work revolves around many themes which include environmentalism, animations and war paintings
- Trained in Rosario with James Rippa, known for politics and Conceptual Art in Argentina in the 1960s
- Studied philosophy along with printmaking and painting in many workshops thorough his European travels
- Moved to New York in 1986, leading to his iconoclastic work focusing on dismantling with acid irony
- His enormous war paintings have been included in Kassel, Germany, documenta 11, 2002
- Works included in MOMA, The Whitney, Philadelphia MOA and many museums worldwide

NOTABLE WORKS:

- *560 Conjectures for a New Paint Management,* Inkjet print mounted on polystyrene with laminate, 1989–99, Museum of Modern Art, New York, United States
- **POF: *Red Paintant,*** Mixed media, 2001, Ominous pictorial war or terrorist scene with red blood, tomb stone and shaman depictions
- *Confine Paintant, Beaufort,* DVD, color and sound, 2003, Museum für Moderne Kunst, Frankfurt, Germany
  - The *Environmental Paintants* series features enormous panoramic images that surround the viewer, the largest, *Confine Paintant,* 2003, 300-meter-long installed along the shores of Ghent, Belgium
- **POF: *Almost Something,*** Mixed media, 2004, large, primary, red, chaotic, abstract war painting with much topography and many figurative symbols

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JORGE
Pardo

(1963–)
Cuban American, born in Havanna, active in Los Angeles

- Sculptor; his work is based in architecture, extremely unique and inventive
- Mixes knowledge of furniture design, fantasy-inspired and futuristic aesthetics
    - His work contains elements of Corbusier, Duchamp, Frank Lloyd Wright
- Uses light to manipulate works' effects illuminating space to change the function of the art
- Designed café for Leipzig Messe; designed the galleries for the pre-Columbian collection at LACMA

NOTABLE WORKS:

- *Untitled (9),* Colored ink on vellum, 2000, Museum of Modern Art, New York, United States
- *Untitled,* Plywood, plastic, and lights, 2003, Tate Gallery, London, United Kingdom
- *Untitled (John Bowsher),* Laser-cut PETG, aluminum, steel cable, O-rings, and light fixture, 2017, LA County Museum of Art, Los Angeles, United States

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ERNESTO
Neto

(1964–)
Brazilian, active in Rio de Janeiro

- Sculptor/Installation Artist; creates large, soft, biomorphic sculptures that fill exhibition space
- Works are made of white stretchy material (like nylon stockings) in amorphous forms
- They are stuffed with Styrofoam pellets or on occasion aromatic spices; exhibited since 1990s
- Featured in 2017 and 2001 Venice Biennale; heavily exhibited and collected by museums

NOTABLE WORKS:

- *Sowing Lipoids,* Stockings and plaster, 1996, Art Institute of Chicago, United States
- *Navedenga,* Polyamide stretch fabric, sand, Styrofoam, cloves, cord, and ribbon, 1998, Museum of Modern Art, New York, United States
- *My Little Castle... Blue (two times for infinity),* Lycra, tulle, aluminum, sand, and rice, 2005, Museum of Modern Art, San Francisco, United States

ADRIANA
Varejão
(1964–)
Brazilian, active in Rio de Janeiro

- Multidisciplinary Artist; works in various disciplines including painting, drawing, sculpture, installation, and photography
- Makes art expressing cultural anthropology of brutal colonialism and slavery; examines contexts of race, body, identity, and the effects of brutal colonialism spread in name of God
- Unique technique of painted geometric patterns of ceramic tile slashed open with urethane foam, creating wounds to resemble body entrails; floors slashed open with blood and gore—very disturbing work
- Shown by multiple great galleries with an auction high of $1.8 million USD; collected selectively worldwide

NOTABLE WORKS:

- *Ruína de charque Humaitá,* Oil on wood and polyurethane, 2001, Bergamin and Gomide, São Paulo, Brazil
- *Plate with Clams,* Oil on fiberglass and resin, 2011, Victoria Miro Gallery, London, United Kingdom
- *Castelo da Sereia (castle of the mermaid),* Photograph, 2013, Carbono Galeria, São Paulo, Brazil

OSCAR
Murillo
(1986–)
Colombian, active in London

- Painter; works in the abstract painting tradition; creates studio-based works and projects that are directly tied to the environment where they are created
- Themes include street experience, nostalgia, displacement, and multiculturalism
- Works blur the space between art and life; known for trademark folding technique and incorporating text
- Completed his BFA at University of Westminster in 2007; worked as teacher; completed his MFA at the Royal College of Art, London in 2012
- His multidisciplinary work selected for many exhibitions worldwide
  - Renowned for his long-term project *Frequencies,* created collaboratively with many schools across the globe by putting pieces of raw canvas on students' desks, inviting them to draw and write on them; a selection of these works was shown at 2015 Venice Biennale

NOTABLE WORKS:

- *Untitled (Drawing off the Wall),* Mixed media, 2011, Museum of Contemporary Art, Los Angeles, United States

Murillo

(continued)

- *Human Resources,* Oil and oil stick on canvas with eyelets, steel poles, steel brackets, steel cable ties, 2015–16, Isabella Bortolozzi Galerie, Berlin, Germany
- *Flight #63,* Mixed media on canvas, 2018, Instituto de Visión, Bogotá, Columbia

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BRITISH, IRISH, AND SCOTTISH NEW IMAGERY

BARRY

Flanagan

(1941–2009)
English

- Sculptor; one of the most versatile, imaginative, and radical of his time; known for his animal bronzes, especially leaping hares
- Set himself apart by making work in opposition to the perceived traditions explored by artists such as Anthony Carol
- Early work made of found objects, plaster, rope, sticks, stone, sand, and felt; his career was later defined by his work in bronze
  - His animal sculptures were mighty, even heroic, but not pompous and with an underlying humor
- Represented Britain at the Venice Biennale in 1982; exhibited in sculpture parks worldwide

NOTABLE WORKS:

- *Vessel (In Memoriam),* Bronze with gold leaf, 1980, Museum of Modern Art, New York, United States
- *leaping hare, embellished, 2/3 jan '80,* Plaster, gilded gesso, and painted wood, 1980, Tate Gallery, London, United Kingdom
- *Thinker on a Rock,* Bronze, 1997, National Gallery of Art, Washington, D.C., United States

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DAVID

Nash

(1945–)
English

- Sculptor; known for his use of wood; works sometimes 30 feet tall, patterned in geometric forms like cube, sphere, diagonal
- Raw materials are dead trees and branches reshaped with an ax and sometimes burnt and blackened
- Influenced by Brancusi; his attitude in work is parallel to Buddhism, strong Japanese following
- Exhibited in 1984 at MOMA, New York; awarded CBE 2004; in many museums and collections worldwide

NOTABLE WORKS:

- **SFT: *Inside Outside,*** Wood, 1986; 2 elm tree elements 7' × 6.5' tall wishbone-like mirror image with one piece taken from other by chainsaw, capable of being reinserted

Nash

(continued)

- *Rising Boat,* Oak, 1986, National Gallery of Art, Washington, D.C., United States
- *Sphere,* Charcoal on canvas, 1997–98, Tate Gallery, London, United Kingdom

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SEAN

Scully

(1945–)
English, born Dublin, Ireland

- Painter/Printmaker; has spent his career exploring abstract geometric rectangular stripes
- Work is raw and potent, building color on color and revealing underlying edges of layers
- Process is very painterly; creates a sense of motion in his rectangles
- Paints in oils on canvas or panel quite thickly to create textured surfaces
- Later paintings have been flat and smooth but with the same rectangle shapes
- Well known for his *Bars of Light* series; the works capture light and exude energy
- He is considered one of Ireland's greatest artists of the twentieth century; works command exceedingly high prices worldwide
- Received a graduate fellowship at Harvard in the 1970s; currently lives in New York
- Twice nominated for the Turner Prize; collected and exhibited widely in United States and Europe

NOTABLE WORKS:

- *Flyer,* Oil on canvas, 1986, Corcoran Gallery, Washington, D.C., United States
- *#4,* Aquatint on paper, 1992, Tate Gallery, London, United Kingdom
- **SFT: *Bars of Light,*** Oil on linen, 2002; painterly, grid-like rectangles of color with great interior light

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BILL

Woodrow

(1948–)
English

- Sculptor; associated with Cragg and Deacon; makes assemblages of urban detritus and materials from dumps
- Works comment on the nature of life in modern society, the destruction done to our planet, and nature overcoming the will of mankind
- Uses large consumer goods such as refrigerators, cars, cutting the metal to show the interior
- Expanded his material range to include welded steel and cast bronze in the late 1980s
- Represented Britain at the Sydney Biennial in 1982, Paris Biennial in 1982 and 1985, and São Paulo Biennial in 1983 and 1991

Woodrow

(continued)

NOTABLE WORKS:

- *In Case of,* Glass, plastic, wax, coins, and water, 1988, Irish Museum of Modern Art, Dublin, Ireland
- *Sitting on History,* Bronze, 1995, British Library, London, United Kingdom
- *Regardless of History,* Bronze, 2000, Cass Sculpture Foundation, Goodwood, United Kingdom
    - Originally made for the Fourth Plinth at Trafalgar Square

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TONY Cragg

(1949–)
English

- Sculptor/Installation Artist; a pivotal artist of his generation; uses a large range of materials; has influenced many future artists
- Makes vessels, tubes, and objects of all sizes and shapes; says the material gives birth to the object
- Originally related to Arte Provera but more varied; veered toward Pop Art
    - Much of early work is from found and discarded materials assembled in representational images
- Made sculptures in the 1970s with techniques such as stacking, splitting, crushing, and arranging fragments; later used traditional materials: wood, marble, granite plaster, clay, glass, bronze, and polyurethane
    - Some of the sculptures in the 1980s resembled DNA chain–like units
- Created major stone vessels on plinths for Documents in 1987; won the Turner Prize in 1988
- Relocated to Wuppertal, Germany, in 1977; opened a sculpture park there in 2008
- Works are in private collections, museums, and public venues worldwide

NOTABLE WORKS:

- *Stack,* Wood, concrete, brick, metal, plastic, textile, cardboard, and paper, 1975, Tate Gallery, London, United Kingdom
- *Silicate,* Glass and wood, 1988, Peggy Guggenheim Collection, Venice, Italy
- **SFT: *Tun*,** Stone, 1988; a 7' × 7' × 6' massive blue granite sculpture of plinths and stone, depicting houses and their origin from the earth's resources
- **SFT: *The Crossing*,** Iron with bronze welded cars, 1991; bronze toy-like cars and trucks welded on tracks simulating an Autobahn and expressing a DNA replication chain

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RICHARD

Deacon

(1949–)
English

- Sculptor; a master of beautiful, amorphic abstract shapes made from everyday materials
- Early work typically sleek, curved forms; later work more bulky
- Evolved into more traditional materials such as wood, steel, ceramic with elegant finishes, refers to himself as a fabricator as opposed to a sculptor
- He is of the more abstract Surrealist tradition compared to the Realist works of his contemporary Tony Cragg
- Won the Turner Prize in 1987; included in documenta in 1992
- Work is of profound international significance; collected by many museums and private collections; many site-specific public works

NOTABLE WORKS:

- *Falling on Deaf Ears Number 1,* Galvanized steel and canvas, 1985, Museum of Modern Art, New York, United States
- *After,* Wood, stainless steel, aluminum, and resin, 1998, Tate Gallery, London, United Kingdom
- **SFT: *Tomorrow and Tomorrow and Tomorrow* (G)**, Ceramic, 2000; ceramic sculpture with a marbled white patina resembling a musical treble clef

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RODNEY

Graham

(1949–)
Canadian, active in Vancouver

- Photographer/Conceptual Artist; pulls all threads of culture through photography, film, music, performance, painting, and drawings
- Often explores literature, philosophy, and optical effects
- Began using found texts as the basis for his early works; began drawing and painting in 2003
- Uses modern physics to depict famous upside-down tree photographs

NOTABLE WORKS:

- *The System of Landor's Cottage Model,* Two chromogenic color prints, 1987, Museum of Modern Art, New York, United States
- *Tree on the Former Site of Camera Obscura,* Photograph, 1996, Kadist, San Francisco, United States
- *Welsh Oaks #1,* Chromogenic print, 1998, Metropolitan Museum, New York, United States

ANTONY
Gormley

(1950–)
English

- Sculptor; over the past 50 years he has revitalized the human form in sculpture through his investigations of the body; frequently uses his own body as a model
- A master of materials; works in lead, plaster, iron, stainless steel, wire, and marble
- Participated in the Venice Biennale in 1982 and 1986, documenta in 1987; highly awarded, including the Turner Prize, which he won in 1994
- Married to fellow artist Vicken Parsons; says, "For the first 15 years, she was my primary assistant. She did all of the body molding... I think there are a lot of myths that art is made by, usually, lone men... I just feel so lucky and so blessed really, that I have such a strong supporter, and lover, and fellow artist."
- Internationally known for his public sculptures around the world

NOTABLE WORKS:

- **SFT: *Untitled Figure*,** Lead, fiberglass, and plaster, 1987; early human figure in exercise mode
- *Angel of the North,* Corten steel, 1998, Low Eighton, Gateshead, United Kingdom
- *Asian Field, Clay,* 2003, Temporary Installation in Guangzhou, China. Later toured to Beijing, Shanghai and Chongqing, China
- *Three Cairns,* Limestone, 2002, Museum of Contemporary Art, San Diego
- *Event Horizon,* Fiberglass and iron, 27 figural statues, 2007, Temporary Installation in London, United Kingdom. Later displayed in New York, United States; downtown São Paulo and Rio de Janeiro, Brazil
- **SFT: *Bodies in Space VII,*** Forged steel ball bearings, 2008; a 6.5 foot sculpture bearings resembling a biological Molecule Man
- *Horizon Field,* Cast iron, 100 figures, 2010, Temporary installation in the communities of Mellau, Schoppernau, Schröcken, Warth, Mittelberg, Lech, Klösterle, and Dalaas in the Austrian Alps

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ANISH
Kapoor

(1954–)
English, born in Bombay, India

- Sculptor; famous worldwide for his geometric and biomorphic sculptures and large-scale installations
- His balance of Eastern and Western culture is an integral and attractive part of his work
- Started with simple materials such as granite, limestone, marble, plaster, and colored pigment over forms; began creating larger, strange-looking sculptures made from steel, fiberglass, stone in the 1980s
- Participated in the Venice Biennale in 1990; won the Turner Prize in 1991; included in documenta in 1992
- The first living British artist to exhibit at London's Royal Academy (2009); viewed by 275,000 guests

NOTABLE WORKS:

- **SFT: *Void #7,*** Fiberglass and pigment, 1990; seminal Yves Klein–like blue void sculpture of pigment over fiberglass
- *Sky Mirror,* Stainless steel, 2001, Wellington Circus, Nottingham, United Kingdom
- *Marsyas,* PVC and steel, collaboration with Cecil Balmond, 2002–03, commissioned by the Tate Modern, London, United Kingdom
- *Cloud Gate,* Stainless steel, 2006, Millennium Park, Chicago, United States
- *Memory,* Corten steel, 2008, site-specific installation at the Solomon Guggenheim Museum, New York, United States, and Deutsche Guggenheim, Berlin, Germany
- *Orbit,* Observation tower/sculpture, 2010–11, Olympic Park, London, United Kingdom

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ANDY
Goldsworthy

(1956–)
English, active in Scotland

- Sculptor/Photographer/Environmental Artist; his collaborations with nature produce unique, ephemeral artworks
- Uses an endless range of natural materials such as leaves, bark, rock, clay stones, feathers, twigs, pine cones
- Records his works in superb colored photographs before they disappear
- Has created a large body of work since the 1980s; included in many collections worldwide

NOTABLE WORKS:

- *Storm King Wall,* Fieldstone, 1997–98, Storm King Art Center, New Windsor, United States
- *Snowballs in Summer (one of 14),* Photograph, 2000, Courtauld Institute of Art, London, United Kingdom
- *Roof,* Buckingham Virginia slate, 2004–05, National Gallery, Washington, D.C., United States

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ISAAC
Julien

(1960–)
English

- Filmmaker/Photographer/Installation Artist; acclaimed for his arresting films and vibrant gallery installations
- Aims to break down barriers between different artistic disciplines, uniting them skillfully
- Thematically, much of work relates to his own experience as a black gay man
- Nominated for the Turner Prize in 2001 and 2003, included in documenta 2002 and the Venice Biennale in 2017
- Collected by many museums worldwide

NOTABLE WORKS:

- *Looking for Langston,* Film, 42 min., black and white, 1989, Collection of the artist
- *Ten Thousand Waves,* Nine-channel video installation (color, sound) 49:41 minutes, 2010, Museum of Modern Art, New York, United States
- *Playtime,* Seven screen ultra-high definition video installation with 7.1 surround sound, 67 minutes, 2014, Collection of the artist

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JIM
Lambie

(1964–)
Scottish, active in Glasgow

- Sculptor/Installation Artist/Musician; specializes in colorful works made from everyday objects that refer to pop culture; known for using brightly colored vinyl tape applied in continuous lines and patterns on gallery floors
- Work evolves from a response to psychological sense of space and color
- A musician and famous DJ, which disciplines are apparent in his work; creates found object sculptures
- Included in the Venice Biennale in 2003, runner-up for the Turner Prize in 2005
- Exhibited internationally and widely collected by private and public institutions

NOTABLE WORKS:

- *Zobop,* Vinyl tape, 1999, Tate Gallery, London, United Kingdom
- *Bedhead,* Mattress, buttons, thread, 2002, National Gallery, Edinburg, Scotland
- *Boobaliscious,* Wood, glitter, vinyl tape, PVC tubes, sequined tube tops, 2004, Hirshhorn Museum, Washington, D.C., United States

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JASON
Martin

(1970–)
English, born in Jersey, Channel Islands, active in London

- Painter; widely known for his monochromatic paintings with thickly textured sculptural surfaces
- Received his BA from Goldsmith University of London in 1993, following in the footsteps of the Young British Artists or YBAs
- Paintings and sculptures are monochromatic with thick paint swaying across different materials, topography, and illusions of depth
- Unique style of using only one brush, with thick paint, to create a work; can take years to dry
- A contemporary of Ian Davenport and Damien Hirst
- Exhibited 2008 Centro de Arte Contemporáneo, Spain; 2009 Peggy Guggenheim, Venice
- Works are represented in major collections, including those of Charles Saatchi and Thaddaeus Ropac, Paris; and LA Louver Gallery, Los Angeles, California

NOTABLE WORKS:

- *Stripsearch,* Oil on aluminum, 1998, Albright-Knox Art Gallery, Buffalo, United States
- *Ripper,* Synthetic polymer on aluminum, 1999, Hirshhorn Museum, Washington, D.C., United States
- **POF: *Golan,*** Oil on aluminum, 2000; a single-brush radiant blue monochrome with remarkable concentric, ocean-like waves

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GENIEVE
Figgis

(1972–)
Irish, active in County Wicklow, Ireland

- Painter; her style is reminiscent of eighteenth-century Rococo; dreamlike, fanciful afternoons in petticoats on swing sets, lavish banquets at too-big tables
- Traps her subjects in swamps of sugary acrylic; well known for her thickly slathered surfaces
- Creates a sense of charming macabre haunted by spectral figures and leering creatures
- Has a dramatic bent influenced by the work of Edgar Allan Poe, Oscar Wilde, and Goya
- Completed her MFA at Ireland's National College of Art in Dublin in 2012
- Caught the attention of artist Richard Prince on Twitter; he introduced her to the New York art scene; her unconventional rise via the internet was groundbreaking
- Published her first book, *Making Love with the Devil,* in 2014; debuted on the American art scene the same year
- Many exhibitions in the British Isles, Canada, Europe, Ireland, and United States

Figgis
(continued)

NOTABLE WORKS:

- *Royal Gathering,* Acrylic on canvas, 2015, Private Collection
- *Madame de Pompadour (after Francois Boucher),* Acrylic on canvas, 2016, Private Collection
- *Heracles and Omphale (after Francois Boucher),* Acrylic on canvas, 2017, Almine Rech Gallery, Brussels, Belgium

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DAVID
Altmejd
(1974–)
Canadian, active in New York

- Sculptor; creates highly detailed works that blur the distinction between interior and exterior, representation and abstraction
- Style is a unique mix of science fiction, magic, and gothic romantic; extremely seductive and repulsive at the same time
- Created sculptural systems with brilliant use of mixed materials like mirrors, plastic flowers, jewelry
- Werewolf heads appear frequently in his work and have become a hallmark of his style
- BA from University of Quebec, Montreal; MFA at Columbia University, New York
- Early works focused on compelling use of mirrored surfaces with giant gleaming figures
- Uncanny and life-like sculpted heads are a current focus
- Exhibited widely since 2001; notable shows include Whitney Museum, New York, 2004; Istanbul Biennial, Turkey, 2004; represented Canada in the Venice Biennale, 2007 (his installation *Index* was purchased by the Art Gallery of Ontario, Toronto); Musée d' Art Moderne, Paris, France, 2014; Louisiana Museum, Denmark, 2015; Royal Museum of Belgium, 2016;
- In many museums and collections globally

NOTABLE WORKS:

- *The University 2,* Wood, paint, plaster, resin, mirrored glass, Plexiglas, wire, glue, plastic, cloth, synthetic hair, jewelry, glitter, minerals, paper, beads, synthetic flowers, electricity, and light bulbs, 2004, Solomon Guggenheim Museum, New York, United States
- *Brother and Sister Protected,* Wood, paint, plaster, resin, glass mirror, wire, glue, plastic, cloth, fake hair, jewelry, and glitter, 2004, Israel Museum, Jerusalem, Israel
- *The Egg,* Steel, wood, mirror, Plexiglass, Styrofoam, magic sculpt, acrylic paint, gray squirrels, barn owl, blue tit, synthetic pine branches, pinecones, acorns, synthetic flowers, minerals (quartz, sulfur, amethyst, fluorite, vanadinite, hematite), butt plugs, 2006, Museum of Contemporary Art, Los Angeles, United States

Altmejd
(continued)

- **POF: *Untitled #5 (Puddles),*** Wood, mirror, and paint, 2013; smoked mirror sculpture/painting with unique carvings and three bullet holes
- **POF: *Fan of Soul,*** Aqua-resin, epoxy resin, fiberglass, steel, aluminum, graphite, and MSA varnish, 2017; wall sculpture; human parody of a mannered female nude smoking a cigarette, with an obvious George Segal (1960s) influence

YOUNG BRITISH ARTISTS GROUP

Popular in the 1990s, sponsored by Charles Saatchi

JULIAN Opie
(1958–)
English

- Painter/Sculptor; known for his painted steel sculpture and animated figures; emerged in the 1980s as part of the YBAs
- Common themes include use of technology, obsession with human body and dancing figures; frequently works with one idea across different media
- Typically creates portraits and animated walking figures rendered in minimum detail in black line drawings
    - Achieves his graphic portrait style through computer-aided design; this has enabled him to move into new modes of contemporary art and design
- Has a number of public installations worldwide as well as six works in London's National Portrait Gallery and 12 in the Tate
- Recent work includes a series of remarkable animal figure groups in huge sizes

NOTABLE WORKS:

- *You are driving a Volvo,* Plywood and paint, 1996, Tate Gallery, London, United States
- *Gary, popstar.,* Screen-print 1 of 6, Museum of Modern Art, New York, United States
- **SFT: *Bury of Rabbits,*** Painted aluminum, 2008; unique group of seven painted aluminum rabbits, each 4.5' × 3.25'

PETER Doig
(1959–)
Scottish, active in Port of Spain, Trinidad and Tobago

- Painter; mainly known for somewhat dreamy or obscure abstract landscapes
- A master of ambiguity, playing with perception, alienation, and attitudes to beauty
- Themes of magical realism and capture of timeless tranquility are present in his work
- Sources are hybrid; uses found photographs and his own photographs as reference

Doig

(continued)

- His *Canoes* have become seminal image with *White Canoe,* 1990–91, selling in 2007 for $11.3 million USD, a record at the time
- Emerged from art school at the same time as YBAs but was never a part of their group or exhibitions
- Has exhibited since 1984; is in worldwide museums and private collections

NOTABLE WORKS:

- *Camp Forestia,* Pastel on paper, 1996, Museum of Modern Art, New York, United States
- *Gasthof zur Muldentalsperre,* Oil on canvas, 2000–02, Art Institute of Chicago, United States
- *Two Trees,* Oil on canvas, 2017, Metropolitan Museum of Art, New York, United States

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MARK

Wallinger

(1959–)
English, active in London

- Painter/Sculptor/Filmmaker; best known for sculpture *Ecce Homo* (1999–2000), the first sculpture to occupy the Fourth Plinth in Trafalgar Square; the work was temporarily reinstalled on the steps of St. Paul's Cathedral in central London in 2017
- Early work of the 1980s noted for social commentary on class, royalty, and nationalism
- Did series of full-length portrait paintings of homeless people in 1991, which were bought by Charles Saatchi
- A favorite theme is horses, explored in sculptures and paintings
- Represented the British in the 1991 Venice Biennale; won the Turner Prize in 2007

NOTABLE WORKS:

- *Half-Brother (Exit to Nowhere - Machiavellian),* Oil on canvas, 1994–95, Tate Gallery, London, United Kingdom
- *Sleeper,* Performance, 2 hours, 31 minutes, 2003, Neue Nationalgalerie, Berlin, Germany
- *The Human Figure in Space,* Installation, approximately three miles of kite string, mirrors, stenciled numbers, nails, and wood, 2007, temporary installation, Donald Young Gallery, Chicago, United States

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JAKE AND DINOS
Chapman

known as the Chapman Brothers
(1966–) (1962–)
English

- Sculptors/Printmakers/Installation Artists; the two make iconoclastic works that examine politics, religion, sex, and morality
- Part of YBA group; subject matter is deliberately shocking; exhibited in *Sensations*, 1999–2000, (Charles Saatchi) and *Brilliant!*, 1995–96, (Walker Art Center)
- Themes are commonly anatomical and pornographic or grotesque forms, such as children fused together with genitalia
- Their 1999 work *Hell* is an outrageous tabletop with 30,000 two-inch figures in Nazi uniforms doing acts of cruelty
- In 2003 *Deeds against Dead,* a sculpture with three dismembered corpses hanging from tree; inspired by the etchings of Goya; earned them runner-up for the Turner Prize

NOTABLE WORKS:

- *Little Death Machine (Castrated),* Aluminum, steel, wood, glass, plastic, rubber, paper, leather, soap, and coffee, 1993, Tate Gallery, London, United Kingdom
- *Year Zero,* Fiberglass, paint, synthetic wigs and eyelashes, synthetic shoes, fabric, plastic, 1996, Walker Art Center, Minneapolis, United States
- *One day you will no longer be loved (that it should come to this) III,* Oil on canvas, 2010, The Wilson Cheltenham Art Gallery & Museum, Cheltenham, United Kingdom

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GARY
Hume

(1962–)
English

- Painter/Sculptor; subjects include flowers, celebrities, nudes, snowmen, children's toys, polar bears, baby birds
- Favorite medium is high-gloss paint on aluminum for its reflective and light qualities
- Earliest works, before 1992, were painted on full-size, glossy hospital doors; highly collected
    - Hospital doors are classless and NOT meant to evoke home; he is all about shimmering surfaces and the painting as an entrance, similar to the painting as a window
- In recent years has progressed to pictures made in marble and lead, painted bronze, and tapestry
- One of the first to be included in *Freeze* 1988 group show organized by Damien Hirst
- Included in the group show *Brilliant!* at the Walker Art Center and in Charles Saatchi's 1997 traveling world show *Sensations*
- Represented Britain in the 1999 Venice Biennale with his remarkable *Water* series; runner-up for the Turner Prize in 1996

Hume

(continued)

NOTABLE WORKS:

- *Mint White Door VI,* Paint on canvas, 1988–89, Kunstmuseum Wolfsburg, Wolfsburg, Germany
- *Young Woman,* Screenprint on paper, 1998, Tate Gallery, London, United Kingdom
- **SFT: *Daffodils,*** Enamel and paint on aluminum panel, 2000; solitaire 8' × 7' yellow daffodil with pistil paint on aluminum panel.
- **SFT: *The Sisters,*** Marble and lead, 2006; 7' × 4', 800-pound sculpture of five kinds of marble with lead divisions
- **SFT: *Patriot,*** Bronze and mixed media, 2006; painted bronze 7.5' × 3.25' sculpture red, white, blue snowman figure with bicycle wheels depicting a returning war veteran and an antenna, suggesting an ever-present roadside bomb

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CALLUM

Innes

(1962–)
Scottish, active in Edinburgh

- Painter; one of the most significant abstract painters of his generation; runner-up for Turner Prize 1995
- Work is very minimal and geometric; composed of black, gray, and white colors presented as patterns
  - Exposed series shows his signature technique: a single color brushed onto the canvas with turpentine to remove paint; washes away most of the color, leaving layers of trace residue
  - Style is similar to Sean Scully's: bold, easy to love, and simple
- Began exhibiting late 1980s after graduating from the Edinburgh College of Art
- In recent years he has juxtaposed more colorful compositions with black, such as red, orange, purple
- Very popular, with many exhibitions in the British Isles, including at the Scottish National Gallery and many major museums

NOTABLE WORKS:

- *Six Identified Forms,* Oil on canvas, 1992, National Gallery, Edinburgh, Scotland
- *Cerulean /Gold Brown,* Watercolor and graphite, 1999, Cleveland Museum of Art, Cleveland, United States
- **SFT: *Lamp Black 8,*** Gouache and oil on linen, 2017; two monochrome shapes in black and red, each made of many layers of paint on a ground of black gessoed canvas

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YINKA
Shonibare

(1962–)
English, born in Nigeria, active in London

- Sculptor; known for his masterful wall-mounted and figurative works; part of the YBA group
- Explores cultural identity, colonialism, and postcolonialism within context of globalization
- Takes carefully posed photos and videos recreating historic paintings while replacing characters with his black dandies clad in brightly colored Dutch wax fabrics
- Commissioned by Okwui Enweazor in 2002 to create *Gallantry and Criminal Conversation* for documenta; this exhibition landed him on the international stage
- Created *Nelson's Ship in Bottle,* 2012, the Fourth Plinth in Trafalgar Square, a high honor; short listed Turner Prize 2004 and awarded MBE; elected to the Royal Academy in 2014
- Exhibited in the Venice Biennale Paradise Pavilion in 2017; collected by leading museums worldwide

NOTABLE WORKS:

- *Sun, Sea and Sand,* Dutch wax-printed cotton textile, 1000 polystyrene bowls, wallpaper paste, painted MDF floor cover, 1995, National Gallery, Edinburgh, Scotland
- *How Does a Girl Like You Get to Be a Girl Like You?,* Dutch wax print cotton on mannequins, 1995, Museum of Modern Art, New York, United States
- *The Swing (after Fragonard),* Mannequin, cotton costume, 2 slippers, swing seat, two ropes, oak twig, and artificial foliage, 2001, Tate Gallery, London, United Kingdom

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TRACEY
Emin

(1963–)
English

- Multidisciplinary Artist; known for the raw and confessional nature of her work; creates in a variety of media including drawing, painting, sculpture, film, photography, neon text, and sewn appliqué
  - Famous for signature series of pithy neon word/phrase signs; nostalgic, provocative, and sexual
- Nominated for the Turner Prize in 1999; exhibited a controversial sculpture titled *My Bed,* 1998, a readymade installation consisting of her own unmade, dirty bed, in which she had spent several weeks drinking, smoking, eating, sleeping, and having sexual intercourse while undergoing a period of severe emotional flux
- Once known as the “enfant terrible” of the Young British Artists (YBAs); elected to the Royal Academy in 2007
- Launched by White Cube; recipient of many awards; British Pavilion solo Venice Biennale

Emin

(continued)

- 2013 Miami Basel exhibited a selection of her neon works, approximately 50, North Miami Museum

NOTABLE WORKS:

- *Everyone I Have Ever Slept With 1963–1995* also known as *The Tent,* Appliquéd tent, 1995, Saatchi Collection, London, United Kingdom
  - This work was destroyed in a fire in 2004; Emin refuses to re-create it
- *The Last Thing I Said to You was Don't Leave Me Here II,* Digital print on paper, 2000, Tate Gallery, London, United Kingdom
- *Self-Portrait 12.11.01 (for Parkett no. 63),* Chromogenic color print, 2001, Museum of Modern Art, New York, United States
- **SFT: *Meet me in Heaven, I will wait for you,*** Neon, 2011; a pink neon letter sculpture 12' × 4'

FIONA

Rae

(1963–)
English, born in Hong Kong

- Painter; does abstract collages of appropriated images from high and low art to deconstruct and reconstruct; uses methods so that the abstraction of her paintings is accessible and recognizable by color
- Known for her exuberant style and shapes; later work can include little figures such as miniature barnyard animals
- Part of YBA group patronized by Saatchi; elected to the Royal Academy in 2002; runner-up for Turner Prize 1991
- Exhibits extensively; works are held in public and private collections worldwide

NOTABLE WORKS:

- *Sunburst Finish,* Oil and acrylic on canvas, 1997, Hirshhorn Museum, Washington, D.C., United States
- *Night Vision,* Oil and acrylic on canvas, 1998, Tate Gallery, London, United States
- **SFT: *Cute Motion! So Lovely!,*** Oil, acrylic, and gouache on canvas, 2005; colorful abstract painting with Mother Goose–like figures, playful symbols, swirls, and miniature barnyard animals on a lavender background

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RACHEL

Whiteread

(1963–)
English

- Sculptor; known for her cast pieces that give solid form to negative space; gained prominence with *House,* a life-size replica of a Victorian house cast in concrete
- Focuses on the line and the form for her cast pieces; she says the casts carry "the residue of years and years of use"

Whiteread
(continued)

- Studied sculpture at Slade School of Art, University College, London, graduating with an MA in 1987
- Became the first woman to win the Turner Prize in 1993 and the first woman to open a solo exhibition representing Britain at the Venice Biennale in 1997; included in the 1997 show of the YBA group, *Sensations*
- Work in many museum collections and many commissions worldwide

NOTABLE WORKS:

- *Ghost,* Plaster and steel frame, 1990, National Gallery of Art, Washington, D.C., United States
- *Judenplatz Holocaust Memorial* also known as *Nameless Library*, Cast concrete, 2000, Judenplatz, Vienna, Austria
- *Untitled Monument,* Cast resin, 2001, Temporary installation for the Fourth Plinth, Trafalgar Square, London, United Kingdom

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MARC
Quinn
(1964–)
English

- Sculptor/Painter/Installation Artist; challenges boundaries between art and science; deals with relationships we have with our bodies
- Known for his outrageous sculptures depicting bodily and scientific situations
    - Created a portrait of John Sulston, winner of the 2002 Nobel Prize for work in genome sequencing, consisting of bacteria and Sulston's own DNA
- Part of YBA group; became famous in 1997 when he was featured in Charles Saatchi's *Sensations* exhibition, 1989–2000
- Did a series of sculptures of people born without limbs or who had had limbs amputated
    - Made a sculpture for the Fourth Plinth in Trafalgar Square in 2005 of fellow artist Alison Lapper; Alison was born without arms and with severely shortened legs due to a condition called phocomelia
- *Siren*, 2008, model Kate Moss in yoga position, life size; claimed largest gold statue since Egypt
- Recent work sumptuous floral paintings, provocative center pestles, and bronze orchid sculptures
- Tate 1995, Venice 2003, exhibited and collected by museums and collectors worldwide

NOTABLE WORKS:

- *Self, Blood (artist's),* Liquid silicone, stainless steel, glass, Perspex, and refrigeration equipment, 2006, National Portrait Gallery, London, United Kingdom

Quinn

(continued)

  - Quinn made the first *Self* work in 1991; he recast his head in his own blood every five years
- *Siren,* 18-carat gold, 2008, commissioned by the British Museum, London, United Kingdom
  - *Siren* was promoted as the largest gold statue since ancient Egypt but that claim has not been verified
- **SFT: *Twin Peaks,*** Oil on canvas, 2009; major painting of two enlarge vibrantly colored flowers with prominent pistils, fruit, and vegetables on a bed of ice projected from the ceiling

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MATTHEW

Ritchie

(1964–)
English, active
in New York

- Multidisciplinary Artist; makes paintings, drawings, sculpture, videos, and installations that mix science, art, and religion
- Work deals with the theme of information, with narratives of religion, philosophy, and science; dramatizes deep-seated human impulse to explain natural forces and organize the universe
- Explores the universe and its structures and belief; uses *Nature* magazine for research references
- Primarily known as a painter, but his best works are drawings, noted for their tightness, linearity, and information projected
- Works begin as drawings scanned to computer so that forms can be taken apart and manipulated
- Since 1990, he has had 25 solo exhibitions; has been included in over 100 group shows and exhibits worldwide

NOTABLE WORKS:

- *Everyone Belongs to Everyone Else,* Ink and graphite on Mylar, 2000–01, Museum of Modern Art, New York, United States
- *The Hierarchy Problem,* Acrylic wall drawing, rubber and Tyvek carpet, photographic light box, and oil and marker painting, 2003, Solomon Guggenheim Museum, New York, United States
- *The Holstein Manifesto,* Polished aluminum, tar, anodized brass, spent bullet shells, Tarot cards, digital animation, Perspex, and mirrored Perspex, 2008, Albright-Knox Art Gallery, Buffalo, United States

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TACITA
Dean

(1965–)
English, active in Berlin and Los Angeles

- Filmmaker; best known for 16mm films using a variety of media such as drawings, photography, and sounds; creates tapes; has a fixation for weird sounds like a shrill raven's call
- Since mid-1990s her films have not included commentary but often feature atmospheric soundscapes
- Participated Venice Biennale 1995, 2003, 2005, and 2013
- Part of Young British Artists; nominated for the Turner Prize 1998; contemporaries include Sam Taylor Wood, Jake and Dinos Chapman, but with totally different style
- Famous for her film *Sound Mirrors*, 1999, centered on tracking devices built to detect incoming aircraft; moved to Berlin in 2000 after being awarded a one-year exchange
- Elected to the Royal Academy in 2008; commissioned to create *FILM* for Turbine Hall at the Tate in 2011; awarded OBE (Order of the British Empire) in 2013
- Recent films are of important artists like Mario Mertz, Julie Mehretu, Claes Oldenburg, Cy Twombly
- In many private and public collections, exhibits worldwide

NOTABLE WORKS:

- *The Roaring Forties: Seven Boards in Seven Days,* 14 works on blackboard, chalk, 1997, Tate Gallery, London, United Kingdom
- *Totality* from *The Sun Quartet*, 16 mm film (color, silent), 11 minutes, 2000, Museum of Modern Art, New York, United States
- *Amadeus (Swell Consopio),* 16 mm anamorphic film: color, mute, 50 minutes, 2008, Castello di Rivoli Museum, Torino, Italy

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DAMIEN
Hirst

(1965–)
English

- Conceptual Artist; has undoubtedly changed the way we look at art in the late twentieth/early twenty first century
- Some of best-known works are medicine cabinets with supplies, spot paintings referring to pharmacy drugs, spin paintings, tank pieces with dead animals, and remarkable butterfly works
- Has an obsession with death, seen in his works from dead animals to cigarette vitrines, and even a cow's head with maggots hatching and becoming flies in remarkable *A Thousand Years*, 1990, sculpture
- Butterflies, both painted and real, are an important symbol repeated throughout his career
    - Staged first exhibition with live butterflies in 1991, a shocking revelation
- Exhibited his now-famous *Physical Impossibility of Death in the Mind of Someone Living*, 1991, at Saatchi Gallery in 1992

Hirst

(continued)

  - This piece features a tiger shark floating in a glass tank of formaldehyde; now an icon
- Internationally renowned and Britain's richest artist; discovered by Charles Saatchi
- Leader of ground-breaking YBA group along with artists such as Gary Hume, Fiona Rae, and Sarah Lucas; awarded the Turner Prize in 1995
- Major exhibitions include Venice Biennale, 1993, retrospective at Saatchi Gallery, 2003; *Damien Hirst: The Bilotti Paintings* at Gagosian Gallery (London), 2005; *Superstition* at Gagosian Gallery (London), 2007; *Beyond Belief* at White Cube Gallery, 2007; and many others
- Sold 218 items for $198 million USD without a dealer at a legendary Sotheby's auction in 2008
- Says the real creative act is the conception, not execution, making him progenitor
- Says "I think good art is always shocking"; once you have seen him, impossible to forget
- He will surely be remembered in history but his butterfly paintings are unique and of lasting beauty

NOTABLE WORKS:

- *Mother and Child Divided,* 2007, original 1993, Tate Gallery, London, United Kingdom
- *Hymn,* Gold, silver, and bronze, one of four, 1993–2005, Private Collection
  - *Hymn* is a large anatomical model showing internal organs; Hirst came under fire and was sued for plagiarism after this piece was found to have significant similarities with a patented child's toy
- *For the Love of God,* Platinum, diamonds, and human teeth, 2007, Private Collection
  - This work features a human skull cast in platinum; it was priced at 50 million pounds, the highest price in history for work by a living artist, though some speculate it was sold for less
- **SFT: *Beautiful exploding, pink buttox painting*,** House paint on canvas, 1996; a spin painting of kaleidoscope colors
- **SFT: *The Building-The Holy City*,** (cover art), Butterfly wings and paint on canvas, 2006; a unique cathedral window composed of many 100s of real butterflies on canvas under glass (terrarium style) protected with mothballs
- **SFT: *Lepidine*,** Silkscreen and paint on canvas, 2008, multicolored spot painting (Lepidine is used in prep of Quinine)

Hirst

(continued)

- **SFT: *The Souls IV: Raven Black, Topaz, Topaz,*** Foil block print, 2010
- **SFT: *The Souls IV: Topaz, Westminster Blue, African Gold,*** Foil block print, 2010
- **SFT: *The Souls III: Turquoise, Cool Gold, Chocolate,*** Foil block print, 2010
- **SFT: *The Souls IV: Chili Red/Topaz,*** Foil block print, 2010
- **SFT: *The Souls IV: Turquoise/Cool Gold,*** Foil block print, 2010
- **SFT: *The Souls II: Imperial Purple/Fuchsia Pink, Blind Impression,*** Foil block print, 2010
- **SFT: *The Souls IV: Imperial Purple/Oriental Gold,*** Foil block print, 2010

GLENN

Brown

(1966–)
English, active in London and Suffolk

- Painter/Printmaker/Sculptor; known for appropriations in paintings; distorts others' imagery with his turbulent, Mannerist technique
- Transforms appropriated images by changing its color, position, orientation, mood, and size
- Uses thin brushes to make elongated curls and twists; resulting flatness alludes to its origin photo
- Images deconstructed, grotesquely stretched, complex, and sensuous; inspired by contemporary artists and art history; has referenced artists such as Frank Auerbach, Georg Baselitz, Rembrandt, Fragonard, Delacroix, Dalí, and others
  - Brown says, "I'm rather like a Dr. Frankenstein, constructing paintings out of the residue or dead parts of other artist's work. I hope to create a sense of strangeness by bringing together examples of the way the best historic and modern-day artists have depicted their personal sense of the world. I see their worlds from multiple or schizophrenic perspectives, through all their eyes."
- His sculptures are built up of precisely placed strokes of very thick oil paint over found bronze sculptures or other structures
- Part of the YBA artists; emerged in the 1990s; nominated for the Turner Prize in 2000
- Has had numerous solo exhibitions in Europe, the United Kingdom, and the United States

NOTABLE WORKS:

- *The Day the World Turned Auerbach,* Oil on canvas, 1991, Private Collection

Brown

(continued)

- *Dark Star,* Oil on panel, 2003, Art Institute of Chicago, United States
- *We Reeled in Drunkenly from Outer Space,* Oil paint over acrylic paint, fiberglass, and steel, 2014, The Peter Marino Collection, New York, United States

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TIM

Noble

(1966–)
and

SUE

Webster

(1967–)
English, collaborative duo

- Sculptors; the pair borrows from punk ethos and music, ready-made, trash, and recycling culture of American Pop Art and Neo-Dada
- Sculptures out of discarded materials that create figurative shadows when lit from a specific angle, metal stick figures, and light sculptures with flashing elements
- Post-YBA generation; peers include Tracey Emin, Jake and Dinos Chapman, all defined by their subversiveness
- An extreme departure from norm; several crazy shows but exhibit widely more as a spectacle
- The two began dating in 1982; married in 2008; after 31 years together, they divorced in 2013

NOTABLE WORKS:

- *Dirty White Trash (With Gulls),* six months' worth of artists' trash, two taxidermy seagulls, light projector, 1998, Art Works for Change, Oakland, United States
- *Kiss of Death,* Taxidermied animals (carrion crows, jackdaws, rooks, minks, and brown rats), various bones, light projector, and metal stand, 2003, Solomon Guggenheim Museum, New York, United States
- *Toxic Schizophrenia (Hyper Version),* 1,040 colored turbo reflector caps, lamps, and holders, glass fiber, steel, transparent resin, LED strips, paint, DMX controlled relay sequencer, 2007, Museum of Contemporary Art, Denver, United States

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SARAH

Morris

(1967–)
American, born in England (Dual Citizen), active in New York/London

- Painter/Filmmaker; work focuses on urban and social typologies, using the vocabulary and signs of advertising/mass media; often adapts the dramatic language in newspapers and advertising taglines
- Signature style is at crossroads of Pop Art, Conceptual Art, and geometric abstraction; very Stella-like
- Makes graphic paintings in household gloss paint on square canvases in solid primary colors
- Paintings explore codes and power structures of architectural and cultural symbols

Morris

(continued)

- Has large film library; film works both seduce and alienate the viewer, using documentary recordings
  - She describes her films as condensed manifestos for the paintings
- Films include *Midtown*, 1998; *Capital*, 2000; *Miami*, 2002; *Los Angeles*, 2004; *Beijing*, 2009; *Chicago*, 2010; and *Rio*, 2012
- Very popular; exhibited frequently worldwide; in many museums and private collections

NOTABLE WORKS:

- **POF: *Midtown #2 Revlon Corporation*,** Household paint on canvas, 1998; rectilinear grids of the Revlon Building, New York City, simulating the light glare on glass windows and with colors they sell for nail polish
- **POF: *The Mall (Capitol)*,** Household paint on canvas, 2001; geometric multicolored abstract symbolizing facets of the Capitol Mall
- *Mandalay Bay [Las Vegas]*, Household gloss paint on canvas, 1999, Solomon Guggenheim Museum, New York, United States
- *The Firm*, Cotton, polyester upholstery, 2009, Art Institute of Chicago, United States

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SAM

Taylor-Johnson

born Samantha Louise Taylor-Wood
(1967–)
English

- Photographer/Filmmaker; makes photos and films that examine highly charged scenarios and psychological conditions
- Has done notable photo work and collages of terrorists, interiors, and levitating figures in her gallery
- Began exhibiting Fine Art Photography in the early 1990s; showed her first multi-screen video in 1994; video work later became the main focus of her work
- Nominated for the Turner Prize 1998; won the Illy Café Prize for Most Promising Young Artist at the 1997 Venice Biennale
- Created a monumental wraparound photo mural for the London department store Selfridges featuring 21 cultural icons in 2000
- Commissioned by the National Portrait Gallery to create a video portrait of David Beckham in 2002; she chose to show him vulnerable and sleeping rather than as an athletic hero
- One of her most famous series, *Crying Men*, was completed from 2002–04; the photos show famous men of Hollywood crying
- Directorial feature film debut came in 2009 with *Nowhere Boy*, a biopic about the childhood of John Lennon

Taylor-Johnson

(continued)

- Appointed OBE (Officer of Order of British Empire) in 2011 for her services to the arts
- She and gallerist Jay Joplin were married from 1997 to 2008; Joplin was a major player in the art scene when Taylor-Johnson emerged as part of the YBA group; the pair have two daughters and remain friends

NOTABLE WORKS:

- *Red Snow,* Screenprint: nine screens, plus varnish, 1997, National Gallery, Edinburgh, Scotland
- *Soliloquy III,* Two chromogenic prints, diptych, 1998, Solomon Guggenheim Museum, New York, United States
- **POF: *Self-portrait Suspended III,*** C-print mounted on aluminum, 2003; self portrait of artist suspended in her studio. She is hanging on ropes that have been erased digitally

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GAVIN

Turk

(1967–)
English

- Conceptual Artist; incredibly prolific; deals with issues of authenticity and identity, using icons from pop culture and history
- Excels at sculpture with constructions taken from Greek mythology, poetry, literature
- Does painted bronze (sleeping bags), cast objects from discarded objects, post-Duchamp
- Does large sculptures of concrete, marble dust, and junk
- Part of YBA group discovered by Charles Saatchi; exhibited in *Sensations* 1997
    - Turk attended the private opening of *Sensations* dressed as a down-and-out
- Maintains an active exhibition career; in many museum collections and has public works worldwide

NOTABLE WORKS:

- *Gavin Turk Right Hand and Forearm,* Screenprint on paper, 1992, Tate Gallery, London, United Kingdom
- *The Golden Thread,* Aluminum and glass, 2004, Cass Sculpture Foundation, Goodwood, United Kingdom
- **SFT: *Her,*** Marble dust and white cement, 2003; a major work of white concrete and marble dust 5' × 10' × 5'; sculpture of reclining woman in a sleeping bag lying on a double-plinth, based on de Chirico's obsessive series of paintings of Ariadne of Greek mythology, the daughter of the King of Crete, who was left abandoned on the island of Naxos; Ariadne is the subject of an opera by Richard Strauss

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CHRIS
Ofili

(1968–)
English, Nigerian ancestry, active in Port of Spain, Trinidad and Tobago

- Painter; mixes religious, sexual, aboriginal with beauty and ease; known for his use of elephant dung
- One of the few in history that can claim to have changed our sense of what painting can look like
- Paintings are young, relaxed, seductive, grand, and monumental in scale; intensely labored with intricate details in bold colors and hallucinogenic pattern
- Looks at early cave drawings, Jamaican jungles, depicting human, animal images in unique style
- Infamous for early Madonna painting with elephant dung and sexual symbols shown in *Sensations*
  - The Brooklyn Museum exhibited 1999, drawing the ire of Mayor Giuliani and causing a national flap over public funding being used to create "disgusting projects"
- Part of YBA group discovered by Saatchi; won the Turner Prize in 1998; represented Britain at the 2003 Venice Biennale
- The Tate owns a suite of 13 paintings collectively titled *Upper Room*, 2006, showing 13 rhesus macaque monkeys in the context of Last Supper
- Exhibits worldwide and works held in most prestigious public and private collections

NOTABLE WORKS:

- *Double Captain Shit and the Legend of the Black Stars,* Oil, acrylic printed paper, glitter, map pins, polyester resin, and elephant dung on canvas, 1997, Tate Gallery, London, United Kingdom
- *Princess of the Posse,* Acrylic, collage, glitter, resin, map pins, and elephant dung on canvas, 1999, Museum of Modern Art, San Francisco, United States
- *Rainbow - Purple Palms,* Spit bite aquatint with dry point in blue on yellow Gampi paper chine collé, 2008, National Gallery of Art, Washington, D.C., United States

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CECILY
Brown

(1969–)
English

- Painter; known for colorful and sensual Impressionist female figures in lush, fluid colors; combines figuration and abstraction
- Sexuality and attraction are important themes in her work; paints fleshy nudes in crowd scenes, fragmented faces, and female features dissolving into array of colors
- Great respect for Goya, Poussin, Manet, Ensor, de Kooning, Joan Mitchell; a student of history who draws from analytic Cubism and Abstract Expressionism

Brown

(continued)

- Was particularly influenced by de Kooning with many similarities but presents a distinct perspective
- Part of the YBA group that emerged in the 1990s; now one of the most highly coveted and collected mid-career artists in the world
- Most recent works draw from the genre of history painting and pop culture
- Exhibited in the Whitney Biennial in 2004, at Saatchi Gallery in 2005, and opened a one-person survey at the Des Moines Art Center in 2006
- Our work *All the Nightmares Came Today* was loaned to the Louisiana Museum of Modern Art in Copenhagen, Denmark, for a major show in 2018–19

NOTABLE WORKS:

- *Puttin' on the Ritz,* Oil on linen, 1999–2000, Solomon Guggenheim Museum, New York, United States
- **SFT: *Office Painting V,*** Oil on linen, 2001; a prime example of early Impressionistic work
- *Skulldiver III (Flightmask),* Oil on linen, 2006, Museum of Fine Arts, Boston, United States
- **SFT: *All the Nightmares Came Today,*** Oil on linen, 2012; the finest example of her late work. Emerged figures showing the James Ensor (nineteenth century) and most particularly post–de Kooning influences

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KEITH

Tyson

(1969–)
English

- Multidisciplinary Artist; works in wide range of media including painting, drawings, and installation with an interest in generative systems
- Work has been described as Pop Cosmology or a contemporary successor to Duchamp
- Draws from diverse imagery like Donald Trump's wedding cake, chimney with bird and satellite dish, decor items
  - First series, 1990s Artmachine, random sketches of how things come into being with computer flow
  - Second series, 2000, *Large Field Array*, turned to an artistic approach which explored the same thematic terrain but by his own hand
  - *Nature of Painting* series depicts mixture of paint, pigments, chemicals to interact on aluminum
- Work can be too dispassionate, clinical, or scientific, but the idea is to show nature and its connections
- Won the Turner Prize in 2002, catapulting him to international status

Tyson

(continued)

NOTABLE WORKS:

- *Sculptural Bonding Using The Name Specific Lexical Indices And Some Organic Chem. (Based On The Converted Name),* Collage of paper on paper with acrylic paint, marker, ballpoint pen, and graphite, 1999, LA County Museum of Art, Los Angeles, United States
- *Nature painting,* Mixed media on aluminum, 2002, Tullie House Museum and Art Gallery, Carlisle, United Kingdom
- *Studio Wall Drawing: 5th June 2006 - High Resolution - "Large Field Array,"* Six works on paper, ink, paint, and graphite, 2006, Tate Gallery, London, United Kingdom

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JENNY
Saville

(1970–)
English, active in Oxford

- Painter; much of her work features distorted flesh, high-caliber brushstrokes, and patches of oil color; known for large-scale paintings of naked women
- Part of the YBA group; rose to fame via sponsorship by Saatchi in 1994; exhibited in *Sensations*
- Has reinvigorated contemporary figurative painting by challenging the limits of the genre
- A strong feminist voice; challenges our perceptions about the female body; often shows obese bodies and rippling, stretched, and distorted flesh and occasionally marks made by plastic surgeons
    - She spent much time viewing plastic surgery operations in New York City in 1994

NOTABLE WORKS:

- *Strategy,* Oil on canvas, 1994, The Broad, Los Angeles, United States
- *Ruben's Flap,* Oil on canvas, 1998–99, Private Collection
- *Still,* Oil on canvas, 2003, Metropolitan Museum, New York, United States

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DARREN
Almond

(1971–)
English, active in London

- Photographer/Sculptor/Filmmaker/Video Artist; makes work about the effects of time on individuals and environments in ways that are universal and personal
- Associated with the YBAs; emerged in the early 1990s; opened his first solo show in London in 1995
- Has been making a series of landscape photographs known as the *Full Moons* since 1998
- Works filmed in wide ranging and inaccessible places such as Arctic Circle or remote Chinese mountains

Almond

(continued)

- Was in 2003 Venice Biennale; finalist for the Turner Prize in 2005

NOTABLE WORKS:

- *Schwebebahn,* Single-channel digital video, transferred from Super-8 film, black-and-white and color, sound, 12 minutes, 1995, Metropolitan Museum, New York, United States
- *Fullmoon@Arondine,* Pigmented inkjet print, 2001, Museum of Modern Art, New York, United States
- *Fullmoon@Kitandara: Mountains of the Moon,* Color photogravure on wove paper, 2010, National Gallery of Art, Washington, D.C., United States

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FIAMMA COLONNA

Montagu

(1971–)
English, active in London

- Filmmaker/Ceramics Artist; specializes in large-scale ceramic sculptures and installations
- Known for stacked ceramic sculpture in tall vertical poles or circular hoops of small objects
- The beauty of her work lies in the strange mood created by her monumental forms
- Her work is inspired by Brancusi and Tony Cragg
- Since leaving Oxford with her BA in literature, she has had many private and public commissions, including *Cloud Trees* 2006

NOTABLE WORKS:

- **SFT: *Cloud Trees,*** Ceramic, 2006; two 11-foot ceramic sculptures with bronze-like patina resembling trees
- *Portal,* Ceramic, 2016, Sladers Yard, Dorset, United Kingdom
- *Reaching for the Sky,* Ceramic, 2017, Sladers Yard, Dorset, United Kingdom

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EUROPEAN NEW IMAGERY

MAGDALENA

Abakanowicz

(1930–2017)
Polish

- Sculptor/Fiber Artist; a monumental artist whose poetic works wrestle with the trauma of WWII; her 50-year career has become a touchstone for artists the world over
- Known for her headless and fragmented human forms and groups; figures are often hollowed and bent over, with heads bowed in shame or reverence
- Affected by her experiences as a Pole under Nazi and Russian occupation
- Created a visual language unlike her colleagues doing Pop Art and religious art

Abakanowicz

(continued)

  - Burlap surfaces of sculptures rely on rumpled, distressed look of human skin and become metaphors for violence of war and the human condition
- Studied at the Academy of Fine Arts in Warsaw from 1950 to 1954
- She began making abstract fiber works in the 1950s; broke into the art scene with her series *Abakans* in the 1960s
- Won the grand prize at the 1965 São Paulo Biennial, making her Poland's most important artist
- Shifted to a more figurative style during the 1970s with a series titled *Alterations*
- Began teaching as an adjunct professor at UCLA in 1984
- Received many public commissions, which led her to work in bronze, wood, and stone
- Started her *Crowds* series in the mid-1980s; some in jute, some cast in bronze
- Exhibited a large, egg-shaped burlap sculpture at the 1980 Venice Biennale
- Works are collected worldwide and in many museums and private collections, including the UCLA sculpture collection, the Hess Collection in Napa Valley, California, and many others

NOTABLE WORKS:

- *Katarsis,* Bronze, 1985, Giuliano Gori, Frattori di Celle, Santomato di Pistoria, Italy
- *Negev,* Negev stone, 1987, Israel Museum, Jerusalem, Israel
- **SFT: *Big Black Standing Figure,*** Bronze, 1989; large, bronze, headless, armless figure of great strength
- *Space of Becalmed Beings,* Bronze, 1992–93, Hiroshima City Museum, Hiroshima, Japan
- *Nierozpoznani,* Cast iron, 2002, Cytadela Park, Poznan, Poland
- *Agora,* Cast iron, 2004–06, Grant Park, Chicago, United States

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ANNETTE

Messager

(1943–)
French, active in Malakoff

- Photographer/Painter/Sculptor; known mainly for her installation work, which often incorporates photographs, prints, drawings, and various materials
- Has a fixation on animal and human body parts photographed and printed in different scales
- Studied at the École Nationale Supérieure des Arts Décoratifs in Paris in the early 1960s, where she produced Surrealist-style sculptures
- Won the grand prize in an international competition sponsored by Kodak after her mother entered one of her early photographs in 1961

Messager

(continued)

- Purchased camera in Hong Kong in 1964 and traveled all over Asia, India, and Japan developing her photography
- Began to incorporate taxidermy animals into her sculpture, creating multimedia works, in the early 1970s
- Did large-scale images of grotesque creatures in the 1980s using oversized objects from photos painted over
- Widely exhibited since 1973, including documenta 1977 and 2002, and the Venice Biennale in 1980, 2003, and 2005, where she won the Golden Lion

NOTABLE WORKS:

- *My Vows,* Gelatin silver prints, colored pencil on paper, glass, tape, string, and pushpins, 1988–91, Museum of Modern Art, New York, United States
- *Histoire des robes (The Story of Dresses),* Gelatin silver prints, cloth, and string, 1990, Museum of Modern Art, San Francisco, United States
- *The Pikes,* Steel, fabric, colored pencils, paper, cardboard, glass, and dolls, 1992–93, Tate Gallery, London, United States

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GRISHA Bruskin

(1945–)
Russian, active in New York

- Painter/Sculptor/Printmaker; has dedicated his work to presenting his Jewish heritage with associated mythologies, mysticism, and texts
- His work juxtaposes imagery and text with symbolic remnants of the former Soviet Union
- Engages in series of figure repetitions that I term a Russian Andy Warhol influence, but creative
- Many of his multiple figures appear miniature and playful
- In *Alefbet*, 1984, and *Alefbet*, 1987, he combines Hasidic text and figures with religious uniform and symbols
- Graduated from the Moscow Art and Textile Institute in 1968
    - Religious themes were censored in the Soviet era, and continued to be very controversial
    - Staged a number of exhibitions that were closed down by Soviet authorities, forcing his move to New York in 1988
- Participated in Sotheby's 1988 auction in Moscow; gained international fame when his *Fundamental Lexicon*, 1986, sold for a record price
- In nearly every museum in Russia plus Reichstag, Berlin; Museum Ludwig, Cologne; MOMA; Art Institute of Chicago; and the Israel Museum, Jerusalem

Bruskin

(continued)

NOTABLE WORKS:

- *Untitled,* Lithograph, 1988, Museum of Modern Art, New York, United States
- *The Wrestle (Jacob and the Angel),* Stainless steel, 1995–96, The Jewish Museum, New York, United States
- *Eyes Man (Large),* Bronze, 1998, Marlborough Gallery, New York, United States

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PETER
Fischli
and
DAVID
Weiss

(1952–) (1946–2012)
Swiss, active in Zurich

- Multidisciplinary Artists; known for their work in film, movies, photography, and sculpture of common everyday objects
- Teamed up in 1978 and became two of the best-known artists in Switzerland; their films have captivated audiences with extraordinary transformations of the commonplace
- Created sculptures from studio detritus arranged to form tenuously balanced Assemblage works; documented with photos
- Displayed photos and filmed works include a history of world through medium of clay and multiple slides
- Art world critics often see parallels to Duchamp, Dieter Roth, Jean Tinguely in their work
- Their first collaboration in 1979 was the *Sausage Series* with various types of meat, sausage and everyday objects; unique
- Famous films include *The Least Resistance*, 1981, *The Right Way*, 1983, *The Way Things Go*, 1987; all philosophical films
- Represented Switzerland in Venice Biennale in 1995; *Utopia Station* exhibit at Venice Biennale in 2003
- Planted a flower and vegetable garden with ecological point of view through photos for the *Sculpture Project Münster* in 1997
- The 2000 exhibition *Learning Less* united them with Gabriel Orozco and Richard Wentworth; the artists shared their different perspectives of items in the urban landscape by photos
- Tate presented retrospective of their work in 2006; the Solomon Guggenheim Museum presented their first survey in New York in 2016
- *New York Times* described their film *Der Lauf der Dinge*, 1987, as a masterpiece; won an award at Berlin Film Festival

NOTABLE WORKS:

- *Fashion Show (Modenschau),* Chromogenic color print, 1979, Museum of Modern Art, New York, United States
- *Wurst Serie: Im Teppichladen (Sausage Series: In the Carpet Shop),* Chromogenic color print, 1979, National Gallery of Art, Washington, D.C., United States
- *Masturbine,* Chromogenic color print, 1984–86, Dallas Museum of Art, Dallas, United States

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HUBERT

Scheibl

(1952–)
Austrian, active in Vienna

- Painter; known for large, intense abstract gestural works; also a skilled draftsman and photographer
- One of Austria's most important painters of his generation; one of Europe's best abstractionists
- Known for intense use of color and strong brushstrokes; his abstract images appear enigmatic and multilayered, like clouds manifested in color
- Romantic abstract landscapes are in a post-Turner style, with many, many layers of thin paint
- Mounts large-scale exhibitions with many paintings, creating a spatial environment with his recognizable style
- Studied under Arnulf Rainer and Max Weiler, Academy of Fine Arts, Vienna; started exhibiting internationally in the mid-1980s
- Influenced by American writers and filmmakers like John Williams, Phillip Roth, and Stanley Kubrick
- Participated in 1988 Venice Biennale and São Paulo Biennial thereafter
- Opened a major exhibition of 34 canvases in 2017 at the Orangery, Belvedere Palace, Vienna
    - Transformed the hall into a mysterious labyrinth of color and space
- Exhibits worldwide; represented in many museums and collections in Europe

NOTABLE WORKS:

- **POF:** ***Micro Vice,*** Oil on canvas, 1997–98; a major multicolored landscape abstraction with many layers and spatial resonance
- *But I Think We Still Need a Lot of Time to Check the Circumstances Before We Can Think About Making It Public,* Oil on canvas, 2003–04, Belvedere and Albertina, Vienna, Austria
- *Minds and Mushrooms,* Charcoal, pastel, graphite, and watercolor on paper, 2006–08, Centre Pompidou, Paris, France

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SOPHIE

Calle

(1953–)
French, active in Paris

- Photographer/Writer/Installation Artist/Conceptual Artist; purposefully contentious; she systematically lays bare reality, whether her own or other people's
- A unique and renowned photographer, she combines text, images, and conceptual installations
- The documentary manner in which she presents her work suggests a high degree of factualness; often presents her projects in book format
- Uses arbitrary sets of constraints; evokes the French literary movement of the 1960s, Oulipo

Calle

(continued)

- Began working in the 1970s after traveling the world for seven years; influenced by Martial Raysse and Boltanski
- Typical noteworthy project: *The Blind*, 1986, asking people to define beauty and recording their responses which she pairs with images when appropriate
- Subject of many solo and group exhibitions and biennales worldwide for over 30 years

NOTABLE WORKS:

- *The Hotel, Room 30,* Five gelatin silver prints and chromogenic print with text, diptych, 1983, Solomon Guggenheim Museum, New York, United States
- *The Blind #14,* Gelatin silver print, two chromogenic prints, and text panel, 1986, Metropolitan Museum, New York, United States
- *True Stories,* Collection of short stories, 1994

JUAN

Uslé

(1954–)
Spanish, active in Saro, Spain and New York

- Painter; uses two contrasting styles, geometric and abstract lines; blends hot colors and chaos with gestural, stain-like brushstroke
- Studied at the Academy of Fine Arts in Valencia, Spain, from 1973–77, relocated to New York City in 1980; began showing in 1981
- Depicts dichotomy of living in New York and Spain; explores feelings of displacement
- Exhibited worldwide, included in documenta 1992; the Venice Biennial in 2005; major retrospective at the Centro de Arte Malaga in 2007 and Centemporaneo de Palma in 2010
- Awarded Spain's National award for Plastic Arts in 2002

NOTABLE WORKS:

- *Sinónimos (Synonyms),* Mixed media on canvas glued to board, 1992, Reina Sofía Art Center, Madrid, Spain
- **SFT: *Three Histories, One Shadow, Red Background. Heightened With Jealousy,*** Vinyl and pigment on canvas, 1995
- *Zozobras en el Jardin (Rumors in the Garden),* Vinyl, dispersion and pigment on canvas, 1999, Birmingham Museum of Art, Birmingham, United States
- *OTROJO, Coágulos y Mentiras, (Clots and Lies),* Vinyl, dispersion and dry pigment on linen, 2003, Irish Museum of Modern Art, Dublin, Ireland

Uslé

(continued)

- *Soñé que revelabas (Movedizo) (I Drempt that You Revealed (Shifting),* Vinyl, dispersion and pigment on canvas, 2005, Centre Pompidou, Paris, France
- *Untitled from Pisueña,* One from a portfolio of ten digital prints with chine collé, 2009, Museum of Modern Art, New York, United States
- *Soñé que revelabas XI (Congo) (I Dreamt That You Revealed XI (Congo),* Vinyl, dispersion, and pigment on canvas, 2013, Guggenheim Museum, Bilbao, Spain

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JAUME

Plensa

(1955–)
Spanish, active in Barcelona

- Conceptual Artist/Sculptor; known for monumental figurative sculptures; searches for the right technology to execute his ideas; uses marble, glass, steel, iron, stone, alabaster, resin, and sound
- Primary work consists of heads ranging from 5.5' to 13', sometimes groups of hanging heads
- Language is an inherent part of his work; known for crouching figures, all sizes of open alphabet latticework, and cabins made of glass block and stainless steel with language panels
- In virtually every major museum and collection worldwide

NOTABLE WORKS:

- **POF: *Road of Excess Leads to Palace of Wisdom,*** painted lightbox, 1997; a lightbox with a Blakeism
- **SFT: *What Is...?,*** Cast aluminum, 2002; a 8.5 foot Mediterranean style bird house with language
- *Crown Fountain,* Glass, stainless steel, LED screens, light, wood, black granite, and water, 2004, Millennium Park, Chicago, United States
- *Dream,* Dolomite on cast concrete, 2009, Sutton, St. Helens, United Kingdom
- *Echo,* Polyester resin, marble dust, and steel, 2011, Olympic Sculpture Park, Seattle, United States
- **SFT: *To J.W. Goethe (variant),*** Steel, 2015; a 6 foot life-sized stainless-steel sculpture of letters of 8 languages
- *Pacific Soul,* Painted stainless steel, 2018, Pacific Gate, San Diego, United States

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RUDOLF

Stingel

(1956–)
Italian, active in New York

- Conceptual Artist; uses paintings and installation to explore the process of creation
- Works with readily available materials such as Styrofoam, carpet, cast polyurethane
- Creates art based upon underlying conceptual framework, challenging contemporary notions about painting
- Noted for his interior landscapes with a muted, silvery, textured surface like elegant wallpaper
- Works of 1990s were painted in oils with rich textures created by laying gauze over the painting's surface, adding layers of sprayed paint, and removing the gauze afterward
- Exhibited in the Venice Biennale in 1999 and 2003, Whitney Biennial in 2006, Carnegie International in 2008, and *Mapping the Studio*, a large group show at the Venice Pinault Punta Dogana, Palazzo Grassi, 2009–11

NOTABLE WORKS:

- *Instructions,* Screenprints on four panels, 1989, Museum of Modern Art, New York, United States
- *Untitled (After Sam),* Oil on canvas, 2005–06, Whitney Museum, New York, United States
- *Untitled,* Oil and enamel on canvas, 2012, Gagosian Gallery, New York, United States

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YVES

Zurstrassen

(1956–)
Belgian, active in Brussels

- Painter; a northern European artist that presents a multitude of colorful abstractions based on geometric forms and gestures with vibrant colors
- Technique plays off principle of collage and successive layers of color; creates templates on the computer and eventually produces works on canvas
- His pictorial idioms show movement in delightful patterns
- Creates his work in an amazing workshop with great light and jars of every imaginable pigment
- Has had many solo exhibits in museums; shown in various galleries and art fairs; very popular in Europe

NOTABLE WORKS:

- **POF: *07 10 01*,** Oil on canvas, 2007; colorful series of famous multiple abstractions in one canvas
- *The Good Life,* Oil on canvas, 2016, Xippas Gallery, Paris, France
- *18 02 26 Moonlight,* Oil on canvas, 2018, Xippas Gallery, Paris, France

LUC
Tuymans

(1958–)
Belgian, active in Antwerp

- Painter; a gifted master and follower of the traditional Northern style of painting; known primarily for figurative works but also paints still lifes
- Largely credited with the revival of painting in early 1990s; considered one of the most important artists working today
- His sparsely colored figurative works speak in a quiet and reserved way; the canvases become semi-abstractions from reality; often appear out of focus as in a mist or fog
- The simplicity of his composition alludes to a pure and corrupt world order at the same time
- He is especially adept at portraiture, with many compelling renderings
- Chose to focus on still lifes as the genre was utterly unremarkable; typically paints from pre-existing imagery on a larger-than-life scale
- Explores diverse topics such as the Holocaust, Belgium's violent colonization of the Congo, 9/11
- Represented Belgium at the 2001 Venice Biennale; exhibited at documenta in 2003
- Exhibited worldwide, including retrospectives in the United Kingdom, United States, Portugal, Germany, Poland, Switzerland, and Belgium

NOTABLE WORKS:

- *Apple,* Oil on printed paper on painted wood, 1993, Museum of Modern Art, New York, United States
- *At My Door IV,* Watercolor on paper, 2013, The Menil Collection, Houston, United States
- **SFT: *Good Advice,*** Oil on canvas, 2013; masterpiece painting; two cooks, old and young, conferring; in light *sfumato* with many nuances;a continuation of the Northern tradition, featuring light and emphasis on figure; notice the Post-Cubist vertical line, the Soutine-like white coat, and the Guston-like vertical passage on the right; a spectacular painting with many rich art allusions

HEIMO
Zobernig

(1958–)
Austrian, active in Vienna

- Multidisciplinary Artist; has moved nimbly among painting, sculpture, video, design, and architectural themes since 1980
- Style was Post-Constructivism in his early years; eventually developed his abstractions into a more common American Minimalist vein
- Works in the 1980s challenged geometric abstraction and its overloaded forms with a visual language of much more somber shapes

Zobernig

(continued)

- A master at painting, especially known for his use of grids and monochrome color scheme; did an intensive production of grids around 2000
- Very active in the exhibition circuit with shows worldwide and works in many museum collections

NOTABLE WORKS:

- *Untitled,* Bluebox, videoblau, videorot, greenbox, Tervira television, 2002, Petzel Gallery, New York, United States
- *Untitled,* Acrylic on canvas, 2007, Petzel Gallery, New York, United States
- *Untitled,* Acrylic on canvas, 2015, Simon Lee Gallery, London, United Kingdom

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FRANCIS

Alÿs

(1959–)
Belgian, born in Antwerp, active in Mexico City

- Conceptual Artist; his ideas are the most important element but can be difficult to interpret in his work; creates in the realm of architecture, Fine Art, and social practice
- Noted for performances, where he communicates his ideas best; uses poetic, allegorical methods to show political and social realities, borders, environmental issues
- Often hires Mexican sign painters, doing work in multiples to challenge idea of original art
- Frequently engages rumor as a central theme in his practice; disseminates ephemeral, practice-based works through word of mouth and storytelling

NOTABLE WORKS:

- *Study for the Last Clown, Déjà-vu,* Encaustic on canvas, diptych, 1995, Museum of Modern Art, New York, United States
- *Sleepers IV,* Eighty 35 mm images, slide carousel projection, 2011, Museum of Modern Art, Warsaw, Poland
- *A Story of Deception, Patagonia,* 16 mm movie, silent, 4 minutes, 20 seconds, 2003–06, Museum of Modern Art Grand Duc-Jean, Luxembourg-Kirchberg, Luxembourg

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RINEKE

Dijkstra

(1959–)
Dutch, active in Amsterdam

- Photographer/Filmmaker; noted for her work in portraiture; concentrates on looking at groups such as adolescents, clubbers, soldiers
- Subjects often shown standing, facing the camera, with minimal background
- Well known for her beach portraits made from 1992 to 1994; a series of full-length pictures of adolescent bathers at the ocean's edge

Dijkstra

(continued)

  - Had her artistic awakening in 1991 when she took a self-portrait with a 4 × 5 camera after she emerged from a swimming pool
- Has had many international solo exhibitions, including the 1997 and 2001 Venice Biennale and 1998 São Paulo Biennial

NOTABLE WORKS:

- *Coney Island, N.Y., USA, July 9, 1993,* Chromogenic print, 1993, Solomon Guggenheim Museum, New York, United States
- *Dubrovnik, Croatia, July 16, 1996,* Chromogenic print, 1996, Art Institute of Chicago, United States
- *Almerisa, Leidschendam, The Netherlands, March 29, 2005,* Chromogenic print, 2005, Metropolitan Museum, New York, United States

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JOSÉ MANUEL

Ballester

(1960–)
Spanish, active
in Madrid

- Painter/Photographer; works in the classical manner using fifteenth-century and eighteenth-century traditions
- Employs an unusual technique of pairing painting with photography
- First works were in hyper-realistic natural styles; focused on open spaces, architecture, and industrial zones
- Likes large formats, canvases with huge color spots; likes light and space and boundaries between
- Excels in photography, which he uses in a less technically pragmatic and more poetically creative way
- Awarded Spain's National Photography Award in 2010; exhibits throughout Europe; in many museums

NOTABLE WORKS:

- *Untitled* from the series *Instant Miami,* Chromogenic print, 1984, Pérez Art Museum, Miami, United States
- **SFT: *Untitled,*** Mixed media on paper on board, 1999; a scene of a large residential building on a river
- *The Raft of the Medusa (La balsa de la Medusa),* Photographic print on canvas, 2010, Guggenheim Bilbao, Bilbao, Spain

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MAURIZIO

Cattelan

(1960–)
Italy, active in Padova

- Conceptual Artist/Sculptor; known for his satirical sculptures making fun of various systems of order
- Work often based on simple puns like substituting animals for people; dark humor
- Began his line of taxidermy horses, donkeys, dogs in 1995; began making wax effigies of people in 1999

Cattelan

(continued)

  - Punta della Dogana, Venice, owns several of his works, including a taxidermied donkey and statue of the Pope who has been hit by a meteor
- Included in the Venice Biennale in 1993, 1997, 1999, 2002, and 2011
- The Solomon Guggenheim Museum hosted a retrospective of his work in 2011

NOTABLE WORKS:

- *La Nona Ora,* Wax, clothing, polyester resin with metallic powder, volcanic rock, carpet, and glass, 1999, Galerie Perrotin, New York, United States
- *We Are the Revolution,* Polyester resin, wax, pigment, felt suit, and metal coat rack, 2000, Solomon Guggenheim Museum, New York, United States
- *America,* 18-karat gold, 2016, Solomon Guggenheim Museum, New York, United States

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MICHAËL
Borremans

(1963–)
Belgian, active in Ghent

- Painter/Filmmaker; presents evocative combination of solemn-looking, close-up, unsettling still lifes
- Work has theatrical dimension, shows conflicting moods: nostalgic, darkly comical, complex
- Uses old photographs of people and landscapes (makes many himself) as inspiration for his work
- Highly influenced by Velázquez, Manet, and Degas; draws on eighteenth-century works as well
- A late starter; began active exhibition schedule worldwide 2001; one large exhibition in Brussels in 2014

NOTABLE WORKS:

- *The Constellation - Ten Flemish Actors,* Pencil, watercolor, and varnish on paper, 2000, Museum of Modern Art, New York
- *Vertebra,* Oil on canvas, 2004, Zeno X Gallery, Antwerp, Belgium
- *Mercy,* Oil on canvas, 2016, Private Collection

JEAN-MICHEL
Othoniel

(1964–)
French, active in Paris

- Multi-media Artist; known for his monumental and gripping works in a variety of materials; favors blown glass
- Throughout his career he has shown an inclination for the metamorphosis of materials
- Beads of blown and colored glass strung on stainless steel structures have become his signature work; different forms, including giant necklaces hung from trees at Versailles, Louvre, and Palais Royale

Othoniel

(continued)

- Hung gigantic glass bead necklaces at the Villa Medici, Rome, in 1996 and the Peggy Guggenheim Collection, Venice, in 1997
- Has kept intense exhibition schedule since 1988; shown in documenta 1992, important retro at Pompidou 2011; many large-scale commissions in Japan and Europe and late works are huge scale of glass, mirror, aluminum, steel, ink and obsidian
- Completed a residency at the Isabella Stewart Gardner Museum, Boston in 2011 followed by an exhibition in 2015
- Works in great number of museums and sculpture gardens and public collections worldwide

NOTABLE WORKS:

- *L'interdit (The Forbidden),* Sulfur print with oil additions, 1991, Museum of Modern Art, New York, United States
- Les Coups Sourds (*The Deaf Blows*), Sulfur, cast plaster and resin, 1991, Centre Pompidou, Paris, France
- *L'Arbre aux Colliers (The Tree of Necklaces),* Glass and stainless steel, 2002, New Orleans Museum of Art, New Orleans, United States
- **SFT: *Bottles of Tears,*** Glass, 2012; Three heavy Murano glass fish tank–like jars with jewel-like objects in water resembling suspended jewelry
- *Double Collier Emeraude (double emerald necklace),* Murano glass, stainless steel, 2013, Perrotin, Paris, France
- *Purple Lotus,* Mirrored glass, stainless steel, 2015, Kukje Gallery, Seoul, South Korea

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UGO

Rondinone

(1964–)
Swiss, active
in New York

- Multidisciplinary Artist; his vast body of mixed-media installations includes sculpture, painting, video, and photography
- Works in all materials and colors but known for his large, white, gnarled trees and store soldier figures
- Studied in Vienna under Hermann Nitsch, an action painter known for using his own blood for paintings
- Spent last 20 years experimenting between fiction and reality, creating bizarre and creative style
- Broke into art scene 1990 using metaphoric images such as clouds, animals, figures, sayings
- Produced many video, sound, and neon installations but excels in large, creative sculptures
- Represented Switzerland in the Venice Biennale in 2007; in museums and collections worldwide

Rondinone

(continued)

NOTABLE WORKS:

- *Diary of Clouds,* Wax and wood, 64 sculptures, 2008–11, Museum of Modern Art, New York, United States
- *Seven Magic Mountains,* Seven 30- to 35-foot-high DayGlo-painted locally sourced boulders, 2016–18, Temporary installation, Las Vegas, United States
- *Flower Moon,* Cast aluminum, white enamel, 2011, Gladstone Gallery, New York, United States

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ÁNGELA

De La Cruz

(1965–)
Spanish, active in London

- Painter/Sculptor; known for her slashed and crumpled canvases and deconstructed furniture that comment on the demise of painting
- Embodies post-Fontana style of art destruction; creates monochromatic canvases and then manipulates them, leaving signs of vandalization and railing against Modernism
- She says, “The moment I cut through the canvas I get rid of the grandiosity of painting”
- Attended the University of Santiago de Compostela, Spain, 1987; moved to London and received her BA from Goldsmiths College in 1994; MA from the Slade, London, in 1996
- Has been included in many exhibitions starting in 1996; began showing primarily in United Kingdom; came onto the international scene in 1997 with shows in New York, San Francisco, the Netherlands, Norway, Sweden, Vienna, and Spain
- Won the Liverpool Prize in 1999; was runner-up for the Turner Prize in 2010
- She is represented by Lisson Gallery, an avant-garde London dealer that launched her career; works are in collections throughout Europe, Australia, and virtually every Spanish museum

NOTABLE WORKS:

- *One Painting,* Oil and alkyd on canvas, 1999, Tate Gallery, London, United Kingdom
- *Clutter Bag,* Orange, Oil on canvas, wood, 2004, Queensland Art Gallery, Brisbane, Australia
- **POF:** ***Hung 4,*** Oil on canvas, 2009; abstract red canvas with black border showing signs of having been vandalized, a badly wrinkled canvas coming off the stretcher

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WIM

Delvoye

(1965–)
Belgian, active in Ghent

- Conceptual Artist; known for inventive and shocking projects; themes in his eclectic oeuvre range from body function to the Catholic Church and Gothic-style sculpture
- Known for outrageous use of live pigs tattooed with art designs such as skulls, crosses, Louis Vuitton monogram
- Uses x-ray scans of the body to fill Gothic window frames instead of classic stained glass
- Created oversized, laser-cut steel sculptures of objects like cement truck in Gothic filigree style
- Received international recognition in 1992 after showing his work *Mosaic* at documenta

NOTABLE WORKS:

- *Castello di Rivoli installation,* carved wood, shovels, enamel, 1990–91, Castello di Rivoli Museum, Torino, Italy
- *Art Farm,* Mixed media, 2003–10, Temporary Installation, Xin Beijing Gallery, Beijing, China
- *Cloaca Professional,* Mixed media and live, tattooed pigs, 2010, Museum of Old and New Art, Hobart, Australia

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ENRICO

David

(1966–)
Italian, active in London

- Multidisciplinary Artist; a creative stylist of paintings, drawings, sculptures, woven works, tapestries; often uses traditional craft skills
- Excels in sculpture installations; drawings are the starting point of most works; combines photo reference and his own stylization
- The human body is present in virtually all his works
- Studied at Central St. Martins; gained fame in the 1990s for monumental embroidered portraits on sewn canvases
- Shortlisted for the Turner Prize in 2009; exhibited at the Venice Biennale in 2011
- Frist exhibited in the United States at the New Museum, New York, in 2012; the Museum of Contemporary Art, Chicago, opened a retrospective of his works in 2018; it traveled to the Hirshhorn Museum, Washington, D.C., in 2019
- Highly influenced by countryman Mimmo Paladino, Picasso's work in the 1920s, warrior images of the Classical period, Japanese woodcuts, and Venice's carnival culture

NOTABLE WORKS:

- *Self-Portrait in Response to Lack of Adequate Equipment (night version),* Acrylic on canvas, 2004, Michael Werner Gallery, New York, United States

David

(continued)

- *Costume Design,* Silkscreen on paper, 2008, Tate Gallery, London, United Kingdom
- *Room for Small Head (Nadia),* Plaster, 2013, Museum of Contemporary Art, Chicago, United States

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URS
Fischer

(1973–)
Swiss, active in New York

- Multidisciplinary Artist; a controversial sculptor whose subversive approach is considered influenced by Neo-Dada
- Has produced enormous number of objects, drawings, collages, and room-size installations
- Rooted in a twisted take on reality; declares an affiliation to Pop, Surrealism, and Dada
- Gained notoriety with *Untitled (Bread House),* 2004, a Swiss-style chalet out of loaves of bread
- Bridges the banal and fantastical; oeuvre is morbidly glamorous, reeks of sex and consumerism
- MOCA, Los Angeles hosted a major show of his work in 2013 with a huge Giambologna-like *Rape of the Sabine Women,* 1574–82, of wire and wax as its centerpiece

NOTABLE WORKS:

- *Untitled,* Apple and pear, nylon filament, and screws, 2000, Museum of Modern Art, New York, United States
- *Portrait of a Single Raindrop,* Cuts in wall with relocated cutouts, 2003, Museum of Contemporary Art, Los Angeles, United States
- *Untitled (Lamp/Bear),* Bronze, 2005–06, Steven and Alexandra Cohen Collection

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GERMAN NEW IMAGERY

CANDIDA
Höfer

(1944–)
German, active in Cologne

- Photographer; internationally known for her images of interiors of museums, opera houses, libraries, and public buildings
- Work imagines a world without people; explores deserted interiors unaltered and devoid of human presence
- Her monumental photos juxtapose immensity of the building against the human scale of viewer
- Graduated famous Düsseldorf Academy with Andreas and Thomas Struth; studied under Bernd and Hilla Becher
- Included in documenta in 1995 and the Venice Biennale in 2003; collected by many museums and private collections worldwide

Höfer

(continued)

NOTABLE WORKS:

- *Brooklyn Museum of Art IV,* Chromogenic photograph, 2001, Brooklyn Museum, New York, United States
- *Pierpont Morgan Library New York IV,* Chromogenic photograph, 2001, Harvard Art Museum, Cambridge, United States
- **SFT: *Palais Garnier Paris*,** Chromogenic print, 2004; the vintage Paris Opera House

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RALPH
Fleck

(1951–)
German, born in Freiburg, active in Nuremberg

- Painter; known for his thickly painted surfaces that explore both close observation and objective distances
- Has developed a distinct style depicting cityscapes, figures, landscapes, books, and crowds
- His focus is to draw out the idea of the subject or its essence, using raw brushstrokes
- Very prolific with a large oeuvre, but I feel his townscapes are the most expressive and powerful
- Studied under Peter Dreifer, State Academy Fine Arts, Karlsruhe
- Teaches at the Academy of Fine Arts in Nuremburg, Germany, with active exhibition schedule since 1990
- Subject of an important solo exhibition at MKM Museum Küppersmühle, Duisburg, Germany, 2015
- Represented in many museums in Germany, Europe, Switzerland, United Kingdom, and the United States

NOTABLE WORKS:

- **POF: *Stadtbild 3/III (Roma)*,** Oil on canvas, 2014; a powerful and angular sky view of a City in vivid color
- *Landschaft 11 (Landscape 11),* Oil on canvas, 2017, Caldwell Snyder Gallery, San Francisco, United States
- *Stadtbild 3/VIII (Athens),* Oil on canvas, 2018, Galerie Boisserée, Cologne, Germany

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GÜNTHER
Förg

(1952–2013)
German

- Painter/Sculptor/Photographer, known for monochrome wall paintings and lead paintings (black with gray); followed minimalist's reflections on art
- Explored themes of Modernism throughout his life
- Worked in an abstract style following traditions of American Abstract Expressionism; references artists like Cy Twombly and Ellsworth Kelly
- Became known in 1972 for a series of *Grid Paintings* with crosshatches forming a grid and creating a sense of motion

Förg

(continued)

- Combined materials and media in paintings; took large-scale photos of Bauhaus and fascist-style architecture
- Studied Munich Academy of Fine Arts from 1973 to 1979; became a professor there in 1999
- Produced colorful wall piece for central stairway of Museum für Moderne Kunst, Frankfurt
- 1992 exhibited at documenta; awarded the Wolfgang Hahn prize in 1996; has been shown in many exhibitions, collections, and museums worldwide

NOTABLE WORKS:

- *Houses and Windows (Häuser und Fenster),* Dye imbibition print, 1987, Art Institute of Chicago, United States
- *Barcelona Pavilion,* Color photograph, 1988, Museum of Modern Art, San Fransisco, United States
- *Lead Painting 24/88,* Acrylic on lead, 1988, Walker Art Center, Minneapolis, United States
- *Untitled,* Watercolor on paper, 1989, Museum of Modern Art, New York, United States
- **SFT: *Sans Titre #2,*** Acrylic on canvas, 1997; royal blue vertical zip stripe separating a beautifully painted abstract background into two hemispheres and calligraphic-like paintings
- *Ohne Titel (Untitled),* Acrylic on canvas, 2006, Castello di Rivoli Museum, Torino, Italy

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WALTER

Dahn

(1954–)
German

- Painter/Sculptor/Photographer; works in a rough expressionistic mode that draws on Graffiti and cartoons in an inelegant style
- His spikey paintings and anti-silkscreens depict an aesthetic beyond politeness
- A frequent image in his paintings is headless figures climbing up a big head with stairs cut into it
- His photographs are of disparate motifs and occasionally fuzzy focus; printed on an inkjet printer with a kind of watercolor look; friends, animals, objects, and landscapes appear as if by chance
- A student of Joseph Beuys, he is transforming the German tradition into something darker
- Collaborated with Georg Dokoupil, who excelled at design and style, but Dahn is a more natural painter
- Friend of Richard Prince, a kindred spirit with shared love of outsider art, punk music, and punk culture
- Included in many exhibitions, museums, and collections worldwide

Dahn

(continued)

NOTABLE WORKS:

- *Ohne Titel (Untitled),* Gouache, 1988, Private Collection
- *The Little Still Life,* Acrylic on canvas, 1982, Sprüth Magers, Cologne, Germany
- *Untitled (Baum M°O°I°Z),* Acrylic on canvas, 1981, Sprüth Magers, Cologne, Germany

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JIRI GEORG Dokoupil

(1954–)
German, born in former Czechoslovakia

- Multidisciplinary Artist; works in the spirit of Duchamp, refuses to develop signature style or technique; has done over 60 series in 100 techniques
- His work leans toward destructive Expressionism influenced by Graffiti and African art
- Works have an underlying emphasis on sexuality that unites his paintings
- Part of the New Imagery group with Dahn but paints with adroit format, design, and style
- A frequent collaborator with Dahn, adding interesting and diverse styles to the assault on good taste
- Moved to Cologne; studied with conceptual artist Hans Haacke; influenced by Sigmar Polke
- Developed a less wild style than colleagues but with own radical interpretation and verve
- Participated in the Venice Biennale 1987; active exhibition schedule and in many museums worldwide

NOTABLE WORKS:

- *Untitled,* Ink on paper, 1989, Alessandro Bagnai Gallery, Foiano della Chiana AR, Italy
- *Girl in Whirlpool,* Acrylic and soot on canvas, 2003, Andrea Caratsch Gallery, St. Moritz, Switzerland
- *Untitled,* Soap-lye and pigments on canvas, 2014, Kasmin Gallery, New York, United States

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ALBERT Oehlen

(1954–)
German

- Painter; defies a signature style; works in collage, abstraction, and figuration intermittently
- Has a semi-distinct color sense but is otherwise hard to define
- Closely associated with Cologne art scene and least known of the Neo-Expressionists
- Late work has become primarily abstract, the best of his career and pricey; collected by the de la Cruz and Rubell collections in Miami; represented by Gagosian
- His celebrity is confined to Europe and New York City, for the most part

Oehlen

(continued)

NOTABLE WORKS:

- *Untitled*, Crayon on 17 pieces of paper, 1983, Museum of Modern Art, New York, United States
- *Bark*, Ink, graphite, water staining, and embossing on off-white wove paper, 1989, Harvard Art Museums, Cambridge, United States
- *Fn 23*, oil on canvas, 1990, The Broad, Los Angeles, United States

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THOMAS
Schütte

(1954–)
Germany, active in Düsseldorf

- Sculptor/Architect/Draftsman; known for his figurative and still life works of the human condition
- Work ranges from life-size and large-scale figures in ceramic and stainless steel to miniaturized works in bronze
- Has exploited transitions in scale and materials throughout career for great effect
- Studied at the Düsseldorf Academy under Richter and Buren from 1973 to 1981
- Participated in 3 documenta exhibits; was awarded the Golden Lion at Venice Biennale 2005
- Work in prestigious museums and collections worldwide

NOTABLE WORKS:

- *Hauptstadt (Capital)*, Acrylic on seven sheets of paper, 1981, Museum of Modern Art, New York, United States
- *Untitled* from *United Enemies*, Resin, fabric, printed papers, tape, plaster, wood, glass, and plastic, 1993, Tate Gallery, London, United Kingdom
- *Urns (Set of 8)*, Terra-cotta and porcelain, 1999, Art Institute of Chicago, United States

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KATHARINA
Fritsch

(1956–)
Germany, active in Essen

- Sculptor: known for sculpture that transforms ordinary-looking objects to something new and strange
- Sculptures are result of time-consuming process: molded by hand, cast in plaster and then polyester
- Works with objects such as animals, skulls, bottles, Madonnas, hearts, and crosses; plays with the viewer's fantasies
- Concerned with psychology and expectations of visitors to a museum
- Attracted attention mid-1980s with life-size, true-to-scale elephant
- Included in the Venice Biennale in 1995 and 1999; exhibited and collected worldwide

Fritsch

(continued)

- Worked as a professor of sculpture Münster from 2001 to 2010; now teaches at the Düsseldorf Art Academy

NOTABLE WORKS:

- *Black Table with Table Ware,* Painted wood and plastic, 1985, Museum of Modern Art, New York, United States
- *Rat King,* Polyester resin and paint, 1991–93, White Cube Gallery, London, United Kingdom
- *Hahn/Cock,* Glass fiber reinforced polyester resin fixed on a stainless steel supporting structure, 2013, Glenstone Museum, Potomac, United States
  - Originally designed for the Fourth Plinth at Trafalgar Square; displayed from 2013 to 2015

STEPHAN

Balkenhol

(1957–)
German

- Sculptor; concentrates on the human figure; also does drawings and photographs
- Began carving figures in the mid-1980s as response to abstract, minimalist, and conceptual approaches
- First figures were larger-than-life naked man and woman; influenced by Artschwager and Duane Hansen
- Uses hammer and chisel to gouge figures out of tree trunk then paints to accentuate the anatomy
- His people are ordinary, everyday people; in the 1990s he added animals and hybrids
- Exhibited worldwide and in many museums and collections

NOTABLE WORKS:

- *Grosser Mann (Large Man),* Bubinga wood, paint, and wood stain, 1988, National Gallery, Edinburgh, Scotland
- *Two Lizards and a Man (for Parkett no. 36),* Multiple of three cast lead figurines, 1993, Museum of Modern Art, New York, United States
- *Standing Man,* Wood and paint, 2000, Albright-Knox Art Gallery, Buffalo, United States

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THOMAS

Ruff

(1958–)
German

- Photographer; developed a unique method of conceptual serial photography
- Known for doing night images of building exteriors per his *Nacht* series 1992–96
- Did a series of digitally altered photos of Modernist architecture based on archival images

Ruff

(continued)

- From 1981 to 1985 created 60 half-length portrait photos in a mirror, all made in the same manner, passport-like and emotionless; by 1987 he had settled on a full frontal view, sometimes profile, greatly enlarged
- Now experiments with 3D image making with extraordinary effect
- Learned his methods at Düsseldorf Academy studying under Bernd and Hilla Becher from 1977 to 1985
- Studied with fellow students Andreas Gursky, Candida Höfer, Thomas Struth
- Appeared in documenta in 1992 and Venice Biennale in 1995 and 2005
- His works have been shown and collected by museums worldwide for many years of long career

NOTABLE WORKS:

- *Portrait,* Chromogenic print, 1988, Museum of Fine Arts, Boston, United States
- *H.t.b.03,* Chromogenic print, 1999, Art Institute of Chicago, United States
- *jpeg msh01,* Chromogenic print, 2004, Museum of Modern Art, New York, United States

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NEO

Rauch

(1960–)
German, born in former East Germany, active in Leipzig

- Painter; known for his abstract and indirect recasting of Social Realism in postwar times
- Known by unique combo of realism and Surrealism; shows human figures in mundane settings
  - Heir to German Expressionism, inspired by Grosz and Beckmann and Surrealists de Chirico and Magritte
- Distinct Social Realist elements taken from propaganda posters and book illustrations, heroic monuments, and unflashy colors
- Discovered 1999 Armory Show New York City; included in significant exhibitions between 2000–04
- Prime Leipzig schoolteacher to next generation of Leipzig artists such as David Schnell
- Collected worldwide by major museums
- An influential artist whose work is very German, folklorically, and does not fit in a post-1975 contemporary collection

Rauch

(continued)

NOTABLE WORKS:

- *Tal (Valley),* Oil on canvas, 1999, Private Collection
- *Pfad (Path),* Oil on paper, 2003, Museum of Modern Art, New York, United States
- *Übergang (Crossing),* Oil on canvas, 2003, Museum of Modern Art, San Francisco, United States

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CHARLINE von Heyl

(1960–)
German, active in New York and Marfa

- Painter; best known for her abstract painting but works with collage, drawing, and printmaking
- Difficult to pin down stylistically; resists a signature style but has a distinctive approach
- Grew up in Bonn; studied with Immendorf and became his studio assistant; moved to New York in 1990
- Often grouped with other female painters: Cosma von Bonin, Laura Owens, Amy Stillman
- Uses wide range of imagery from photos, drawings, and comics she rips to make collages and paintings
- Output can be considered authoritative, idealistic, as well as playful and irresponsible
- Married to artist Christopher Wool; the couple divides their time between Marfa, Texas, and New York City
- Major shows include *Concentrations 48: Charline von Heyl* at the Dallas Museum Art 2005 and two major international retrospectives in 2011–12

NOTABLE WORKS:

- *Untitled (3/00),* III, Oil on canvas, 2000, Dallas Museum of Art, Dallas, United States
- *Pink Vendetta,* Oil and acrylic on canvas, 2009, Petzel Gallery, New York, United States
- *Yellow Guitar,* Acrylic, oil, and charcoal on linen, 2010, Petzel Gallery, New York, United States

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KATHARINA Grosse

(1961–)
German, active in Berlin

- Painter/Sculptor/Architect; uses a vibrant palette and exuberant gestures of large-scale installations that merge paint and sculpture
- Attracted to shaped canvases and unconventional materials
- Paints directly on walls, floors, facades of her exhibits, wielding a spray gun instead of a brush; never comes in contact with surfaces
- Color is essential to her work; blends primary and secondary colors with a function for each hue

Grosse

(continued)

- Commissioned by institutions worldwide such as the Chinati Foundation in Marfa, Texas; Palais de Tokyo, Paris; UCLA, Los Angeles
- Large exhibition at Mass MOCA 2012; busy schedule of worldwide exhibitions since 1995

NOTABLE WORKS:

- *Untitled,* Acrylic on billboard, 2001, Auckland, New Zealand
- *Untitled,* Acrylic on wall, 2003, Pearson International Airport, Toronto, Canada
- *Double Floor Painting,* Acrylic on wall, bookshelf, and canvases, 2004, Kunsthallen Brandts, Odense, Denmark

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DANIEL

Richter

(1962–)
German, active in Berlin and Hamburg

- Painter; works in figurative and abstract styles, constructing scenes with theatrical flair and vivid colors
- Has a frenetic style of painting, thick brushwork, translucent drizzles, impassioned smears
- Compositions, whether representational or abstract, are Surreal, provocative; effervescent, rich colors
- Started abstract; then 2002, did large-scale scenes with theatrical and ghostly figures from fables
- Style and color reminiscent of James Ensor and Jörg Immendorf, especially in the *Deutschland* series
- Studied with Martin Kippenberger who revived trends in the 1980s; worked as Albert Oehlen's assistant
- A survey of his work opened in 2007 at the Kunsthalle in Hamburg and traveled to the Netherlands, Spain, and the United States
- Work is in museums and collections worldwide

NOTABLE WORKS:

- *Grenztiere (Border Animals),* Oil, pressure-sensitive tape, and ballpoint pen on paper, 2003, Museum of Modern Art, New York, United States
- *Music for Orgies,* Oil on canvas, 2017, Grimm Gallery, Amsterdam, The Netherlands
- **POF:** ***The Boys Are Back in Town,*** Oil on canvas, 2015; a riveting picture of a female dancer being disassembled by centrifugal force; vivid colors and fractured figure reminiscent of Cubism

COSIMA von Bonin

(1962–)
German, active in Cologne

- Multidisciplinary Artist; known for enormous range of media; works in sculpture, installation, fabric, images, murals, film, and appropriations referencing pop culture
- Takes on themes of identity and social relations
- Does performances, throws parties, and performs as a DJ; creates woven paintings out of fabric, wood, music, film, and found objects like stuffed animals
- Likes to defamiliarize everyday objects, manipulating their proportions, altering their materiality
- Repertoire of images always has an ironic and playful note with cross references to popular culture
- Presents in solo exhibitions but collaborates with other artists; organizes group projects, a cohesive force in her practice since 1990
- Notable exhibitions include Museum Fridericanum 1994 and documenta 2007, both in Kassel, Germany; solo exhibits in Ludwig and Cologne, Germany; MUMOK, Vienna, Austria; MOCA, Los Angeles, United States; group shows as MOMA, New York, United States; Stedelijk, Amsterdam; Tate Liverpool and Tate Britain, United Kingdom; Les Abattoirs, Toulouse, France
- Has a very active career; in many museums and private collections worldwide

NOTABLE WORKS:

- *Rorschach Test #4,* Wool and linen, 2006, Petzel Gallery, New York, United States
- **POF:** ***Dollops of Whimsy,*** Wool cotton and fleece painting, 2009; a quintessential woven work, cut in tablecloth section, imagery, half-sketched figuration, and pop culture humor
- *Hai am Tisch 1 (Shark at Table 1),* Iron, blockboard, lacquer, rubber, cotton, terry, foam material, polyfill, bulb with fitting, cable, and galvanized steel, 2014, Galerie Neu, Berlin, Germany

FRANZ Ackermann

(1963–)
German, active in Berlin

- Painter/Installation Artist; makes exuberant paintings and installations centered on travel, tourism, globalism, and urbanism
- Creates strong works in bright colors reminiscent of post–German Expressionism
- Work resembles cartoonish abstractions generally made up of geometric shapes and architectural references
- Work frequently deals with double-sided tourism: glamor, consumption, and detritus

Ackermann

(continued)

- First series in late 1980s called *Mental Maps*; its works were made by combining street maps and abstract shapes
- Exhibited a series of paintings inspired by London in 2006 at White Cube
- Included in the 2003 Venice Biennale; exhibited and collected worldwide

NOTABLE WORKS:

- *Untitled (Pacific No. 48: Time to go home),* Watercolor on paper, 1998, Museum of Modern Art, New York, United States
- *Home, home again,* Mixed media installation, 2006, The Broad, Los Angeles, United States
- *Mental Map,* Mixed media on paper, 2008, Castello di Rivoli Museum, Torino, Italy

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THOMAS

Demand

(1964–)

German, active in Berlin and Los Angeles

- Sculptor/Photographer/Filmmaker/Conceptual Artist; known for his photographs of meticulous paper sculptures; the photographs are the finished work; models are destroyed after printing
- Subject matter is generally constructions of existing environments and interiors
- Studied with Fritz Schwegler at Kunstakademie Düsseldorf with Katharina Fritch and Thomas Schütte; has cited Richter and Ruscha as sources of inspiration
- Began working in photography in the early 1990s
- Experiments with dye transfer processes to achieve specific depth, saturation, durability, and color; uses primary colors so they can be modified
- Represented in Venice Biennale 2003; exhibited worldwide and collected by many museums

NOTABLE WORKS:

- *Zeichensaal (Drafting Room),* Chromogenic color print, 1996, Tate Gallery, London, United Kingdom
- *Clearing,* Chromogenic color print, 2003, Museum of Modern Art, New York, United States
- *Space Simulator,* Chromogenic color print, 2003, National Gallery, Ottawa, Canada

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CORRINE

Wasmuht

(1964–)
German, active in Berlin

- Painter; creates mural-size, multilayered works through a process of collecting and composing found images
- Usually creates her invented imagery on wooden boards with layers of varnish
- Works create a unique kind of illusory space, both abstract and fixed, with repeated shapes and colors
- Featured in the 2011 Venice Biennale; in many museums, collections, and exhibits worldwide

NOTABLE WORKS:

- *Here Today, Gone Tomorrow,* Oil on wood, 2007, Petzel Gallery, New York, United States
- *Siempre es hoy (It's always today),* Oil on wood, 2007, Petzel Gallery, New York, United States
- *Caleta GR,* Oil on wood, 2009, Petzel Gallery, New York, United States

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WOLFGANG

Tillmans

(1968–)
German, active in Berlin and London

- Photographer; has produced a diverse body of work distinguished by close observation of his surroundings
- Practice encompasses wide variety of genres: still life, sky photos, aerial shots, landscapes
- Half his work is staged, with artist choosing clothes and location while he poses the models
- Developed style of arranging unframed photos taped to gallery walls floor to ceiling
- Initially became known in the 1990s for casual, snapshot-like portraits of friends and fashion designers
- Considered the documentarian of his generation especially in London's clubs and gay scene
- First photographer and first non-English person to be awarded Turner Prize in 2000
- Prolific; exhibited and collected by prestigious museums worldwide

NOTABLE WORKS:

- *Andy on Baker Street,* Chromogenic print, 1993, Solomon Guggenheim Museum, New York, United States
- *Für Immer Burgen (Forever Castles),* Chromogenic print, 1997, Tate Gallery, London, United States
- *Still Life, New York,* Chromogenic print, 2001, Metropolitan Museum of Art, New York, United States

SABINE
Moritz

(1969–)
German, born in East Germany, active in Cologne

- Painter/Graphic Designer; a challenging and remarkable artist doing both representational imagery and stunning abstractions; compelling but uneven
- Image paintings characterized by muted palette and Impressionist brushstrokes
- Moved away from socialist East Germany at 16 in 1985, before the fall of the Berlin Wall in 1989
- Early experiences left an indelible mark on her psyche, as seen in her early career; representational works rendered from memory from early childhood and family photos in repressive East Germany
- Started studying at the Offenbach University of Art and Design in 1988; from 1991 to 1992 produced over 100 works in graphite pencil and watercolor; these works were autobiographical explorations of her childhood
- Her military scenes are Cold War–like images of helicopters, warships, soldiers not in battle; a contrast to Anselem Kiefer's post-WWII occupation images
- Studied at the Academy of Art in Düsseldorf from 1992 to 1994; became one of Gerhard Richter's last students; the two married in 1995 and have three children
- Mid-career work has evolved into beautifully resolved abstractions in a Richter-like color palette with great density and evanescent movement
- I predict she will excel as an abstractionist and jettison the early feelings of inequity and suppression in a new free market and concentrate on beauty; Moritz's work centers on a reconsideration of history as a collective loss
- Important catalogs include *Limbo, Paintings from 2005*, Andrew Mummery Gallery, London
- Published Art Catalogues by Moritz: *Roses*, Henri Publishing, London, 2010; *Lobeda*, Walther König, Cologne 2010; *Lilies and Objects*, Henri Publishing, London, 2011; and *Helicopter*, 2014
- Represented by Marian Goodman Gallery and in many collections worldwide

NOTABLE WORKS:

- **POF: *Grenzstation/Border Checkpoint*,** Charcoal, oil crayon, and pastel on paper, 2010
- **POF: *Battlefield*,** Charcoal, oil crayon, and pastel on paper, 2012
- **POF: *Helikopter, Grau/Helicopter*,** *Grey,* Charcoal, oil crayon, and pastel on paper, 2012
  - These three works are from a well-known series titled *Helicopter*; all show aircraft in flight

Moritz

(continued)

- *Street II,* Oil on Canvas, 2013, Pilar Corrias Gallery, London, United Kingdom
- *Home (Gatersleben),* Oil on Canvas, 2013, Pilar Corrias Gallery, London, United Kingdom
- *After the Storm II,* Oil on canvas, 2014, Collection of the artist
- *The Red Skirt,* Oil on canvas, 2015, Collection of the artist
- *Heaven,* Oil on canvas, 2015, Collection of the artist
- **POF:** ***Regen,*** Oil on canvas, 2018; a stunning and beautifully resolved abstraction with movement and a Gerhard Richter palette with a dense multicolored core

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JONATHAN Meese

(1970–)
German, born in Tokyo, active in Berlin

- Painter/Sculptor/Installation Artist/Performance Artist; mainly concerned with personalities of world history, primordial myths, and heroes
- Paints in thin and thick strokes as if in haste to move on to the next before losing the image
- Contrarian painter with figures with built-up palette work looking angry, distorted, and Basquiat-like
- He is fresh, non-conforming; produces many motifs but mostly edgy and confrontational
- Stylistic approach includes hot colors like Berlin School and German Cross in most works
- Themes stem from National Socialism, especially Hitler with Nazi salute; also philosophy and literary history
- Has a fetish for military imagery: cowboys with six-shooters, Napoleon headgear, and medals
- Often the central figure of his works in self-portraits; disguised persona in paintings and drawings
- Studied with influential Martin Kippenberger and Daniel Richter from 1995 to 1998; became great friends
- Made a big impression at the first Berlin Biennale 1998; created an installation using photo collage dedicated to Marquis de Sade
  - Later works reference politicians, actors, and musicians
- Represented in many exhibitions and collections worldwide; popular for his diverse and stylish work

NOTABLE WORKS:

- *Rittertoni-De Räuber,* Cut-and-pasted printed paper and cut-and-pasted chromogenic color prints with felt-tip pen, crayon, synthetic polymer paint, and pressure-sensitive tape on paperboard, 1998, Museum of Modern Art, New York, United States

Meese

(continued)

- *Das Böse "Klofeld" (The Evil Klofeld),* Oil, acrylic, acrylic modeling paste, and gel on canvas, 2017, David Nolan Gallery, New York, United States
- **POF:** ***Dr. Lizzard Mees' Mona Erz,*** Oil on canvas, 2017; a female bust with head and facial imagery of remarkable subtle nuances including a faint Mona Lisa smile

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DAVID

Schnell

(1971–)
German, active in Leipzig

- Painter; features colorful geometric landscapes in both pastels and black and white, with single-point perspective
- Works are strong architecturally; uses foreshortening in his constructions with a rigid sense of perspective
- Uses floating objects or buildings without any apparent stability and lozenges of color
- Black multicolor paintings tend to be more rigorous than pastels; shows a closer connection to German Expressionist traditions
- Considered the most prominent younger contemporary of the Leipzig School; taught by Neo Rauch; a follower of German Expressionism
- Exhibited internationally since 1995; his colorful and shimmering sunset style paintings are in high demand

NOTABLE WORKS:

- *Technic,* Original lithograph, undated, Editions Copenhagen, Copenhagen, Denmark
- *Hütte (Hut),* Oil on canvas, 2004, Private Collection
- **POF:** ***Gasse (Alley),*** Oil on canvas, 2016; example of single-point perspective down narrow alley between tall buildings with dark, vivid, and lively color in the Leipzig style of German Post-Expressionism

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MATTHIAS

Weischer

(1973–)
German, active in Leipzig

- Painter; noted for early collage-like, deserted interiors; they are rich in texture, detail, and plants, making viewer feel he wants to live there, but also ambivalent in their sterility, creating opposing feeling
- Paints from memory, inserting his own motifs with deliberate subversion of established rules
  - Many interiors could not actually work in reality; builds a picture of a universe off-kilter
- From the Leipzig School; he is spearheading the revival of figurative and landscape painting

Weischer

(continued)

- Earned his MFA in 2003; cofounded artist-initiated gallery LIGA in Berlin with David Snell, Tom Eitel, and Tom Fabritius (all Leipzig students)
- Influenced by Italian and Japanese gardens; travels to a landscape to get the details, then paints in the studio
- Shifted toward works on paper after a residency in Rome in 2007; his new works cast the viewer into active role of observation and perception
- Exhibited at the Venice Biennale in 2005; exhibited worldwide including MOCA, Los Angeles; Gemeentemuseum, Der Hague, Netherlands; and the Rubell Museum, Miami

NOTABLE WORKS:

- *Untitled 11,* Oil on canvas, 2003, Saatchi Gallery, London, United Kingdom
- *Untitled (Tafel),* 2017, Oil on canvas, Private Collection
- *Reflex 2,* Oil on canvas, 2018, Grimm Gallery, Amsterdam, Netherlands

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BIRGIT

Megerle

(1975–)
German, active in Berlin

- Painter; known for cinematic portraits with colorful and patterned backgrounds; compositional decisions imply the past and give impression of photo still
  - Compares the figures in her work to characters in a detective story because of their gaze
- Paintings come from the meeting point where histories of photography and theater overlap with painting
- Color, when present, is drawn from a nostalgic pallete; the quality of her work is Old Master–elegant
- In collection of MOMA, New York, and other public and private collections worldwide

NOTABLE WORKS:

- *Untitled,* Colored pencil on paper, 2004, Museum of Modern Art, New York, United States
- **POF: *Summer Crossing I,*** Oil on canvas, 2013; cinematic girl portrait with colorful patterned background
- **POF: *Summer Crossing II,*** Oil on canvas, 2013; cinematic boy portrait with colorful patterned backgrounds
- *Gaze I,* Oil on canvas, 2015, Galerie Neu, Berlin, Germany

AFRICAN AND MIDDLE EASTERN NEW IMAGERY

MARWAN Kassab-Bachi

(1934–2016)
German, born in Syria, active in Berlin

- Painter; his multicultural experience is seen in post-Surrealist works that invoke the history of the Arab world
- Within his abstraction a human face develops to reflect the self and the soul
- His painterly portraits of disfigured faces and heads allow viewers to identify and confront themselves
- His focal point is dark, swirling color palette; depicts endless variation of emotions such as fear, desire
- Paintings of the 1960s show handsome figures against contrasting backgrounds
- Paintings of the 1970s concentrate on the face and head with lots of fragmentation and distortion
- The vivid eye treatment, fractured visage, and stare of grief are hallmarks of his late work
- Compelling work at time of Syria's destruction from 2010 earned nod to 2017 Venice Biennale

NOTABLE WORKS:

- *Untitled,* Oil on canvas, 1960, Meem Gallery, Dubai, Abu Dhabi
- *Still Life,* Oil on canvas, 1978, Galerie Michael Hasenclever KG, Munich, Germany
- *Head,* Watercolor on paper, 2007, Galerie Michael Hasenclever KG, Munich, Germany

MARLENE Dumas

(1953–)
South African, active in Cape Town

- Painter; creates distorted, gestural figures; her body of work is extraordinary in reflecting our common humanity
- Born in South Africa of European ancestry; witnessed atrocities of the apartheid era
- Uses thin layers of sepia-toned paint that bleed into one another, creating a style of urgency
- Derives images from photographs, newspapers, magazines
- Presents mixed races, same-sex couples, copulating figures, childbirth, and death
- Most of her works are grotesque and distorted; shows the human condition at its worst and most difficult to live with
- Her depictions of children are unsettling: small boys and girls with hollow eyes

Dumas

(continued)

NOTABLE WORKS:

- *Albino,* Oil on canvas, 1986, Art Institute of Chicago, United States
- *How to Kill Your Mother,* Ink and colored pencil on paper, 1989, Museum of Modern Art, New York, United States
- *Lucy,* Oil on canvas, 2004, Tate Gallery, London, United Kingdom
- *Man Kind,* Oil on canvas, 2006, Centraal Museum, Utrecht, Netherlands

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SHIRAZEH
Houshiary

(1955–)
Iranian, active in London

- Painter/Installation Artist/Sculptor; work is mystical and metaphysical but not religious; explores the very nature of existence
- Started as a sculptor; began working in 2D media in 1992
- Her paintings are poetic and primeval; exploding galaxies in vast, swirling cosmic space
- Shows distinct Persian influences; draws on mystic doctrine of thirteenth century
- Nominated 1994 Turner Prize
- Proficient in installations and large sculptures; had a 22-foot-tall work installed at 2013 Venice Biennale
- Recent works have a quality of rupture: pierced chasms with a silvery web overlay
- Has gallery installations and commissions throughout Europe and the United States

NOTABLE WORKS:

- *The Earth Is an Angel,* Brass, zinc, and plywood, 1987, Tate Gallery, London, United Kingdom
- *The Extended Shadow,* Lead and gold leaf, 1994, Cass Sculpture Foundation, Goodwood, United Kingdom
- *Untitled XII,* Pigment, colored ink, colored pencil, and synthetic polymer paint on paper, 2002, Museum of Modern Art, New York, United States
- *Presence,* Colored pencil and acrylic on canvas, 2006–07, Solomon Guggenheim Museum, New York, United States

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WILLIAM
Kentridge

(1955–)
South African, active in Cape Town

- Draftsman/Printmaker/Animator; a master of drawing in many media; uses unique technique of erasure where traces always persist, underlining sense of loss
- Films are based on animating rough-hewn drawings telling story of troubled times
- Does not use computer; drawings are made by hand using charcoal and pastels on paper

Kentridge

(continued)

- Works are heavily context-dependent, with references to abolished apartheid
    - Knowing the basics of South African socio-political condition and history is necessary to fully grasp the work
- Began a group of drawings based on Watteau's *Embarkation for Cythera* reflecting a blasting of urban landscapes in 1987
- Does tapestries in locally dyed mohair based on collages of cartoon-style figures on nineteenth century maps
- Included in documenta 1997, 2002, 2012 and the Venice Biennale in 1999

NOTABLE WORKS:

- *Anti-Waste* from *Little Morals,* One from a portfolio of eight aquatint, dry point, engravings and etchings, 1991, Museum of Modern Art, New York, United States
- *Zeno Writing,* Single-channel video (35 mm film, 16 mm film, and mini DV transferred to Beta and DVD) 11 minutes, 2002, Museum of Fine Arts, Houston, United States
- *Black Box/Chambre Noire,* Mixed-media installation with video, 22 minutes, 2005, Solomon Guggenheim Museum, New York, United States

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CHÉRI Samba

(1956–)
Congolese, active in Kinshasa and Paris

- Painter; known for work about life in Africa and the modern world; deals with issues of policy, sexuality, social inequity; shows that Africa is not just about famine, poverty, and war
- Paintings always include text in French and Lingala and often pictures of himself
- Became a sign painter at 16; found work in cities, where he was exposed to other artists; joined an art collective with fine artists Moké, Bodo, and Ledy, a vibrant school of art
- Opened his own studio 1975 while working as a sign painter, comic strip and magazine illustrator; incorporated his existing skills and style into his paintings on sackcloth
    - Use of "word bubbles" from comic strips adds narrative and commentary, giving him his signature style; when he portrayed a naked woman, he added a word bubble: "not me"
- Gained notoriety with exhibition *Magicians of the Earth* at Pompidou Center, Paris, in 1989
- Included in the 2007 Venice Biennale, where his work was described as "the exhibit of the new century" by *Huffington Post*
- Works in many museums, primarily Europe, and key institutions in the United States; a must for any African art collection

Samba

(continued)

NOTABLE WORKS:

- *Marche de soutien à la campagne sur le SIDA (March to support the AIDS campaign),* Oil and glitter on canvas, Centre Pompidou, Paris
- *Condemnation without Trial,* Alkyd and glitter on canvas, 1989–90, Museum of Modern Art, New York, United States
- *J'aime la couleur (I like the color),* Acrylic and glitter on canvas, 2003, Contemporary African Art Collection, Geneva, Switzerland

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MICHAL Rovner

(1957–)
Israeli, born in Tel Aviv, active in New York and Ayalon, Israel

- Photographer/Filmmaker/Video Artist; stands alone in her pure and artful use of technology
- Explores political themes using archival footage, distortions, and placement of works
- Cofounded the Camera Obscura Art School in Tel Aviv in 1978; received her BFA from Bezalel Academy in 1981; moved to New York in 1987
- Created distorted photos in the early 1990s, including photos of a Bedouin camp and groups of people with blurred features
- Began using film and video in 1996; focused on anonymous crowds of people or animals
- Created installations for the Israel-Lebanon border on electric fences and guard towers
- Collaborated with Philip Glass to create *Notes,* 2001, with footage of crowds and a score by Glass
- The Whitney, New York, hosted her mid-career retrospective with the video installation *Time Left,* 2002, as the centerpiece
- Represented Israel in the 2003 Venice Biennale; received an honorary doctorate from the Hebrew University of Jerusalem in 2008
- Shown worldwide and maintains an active career; her unique creativity is in high demand

NOTABLE WORKS:

- *Fields of Fire,* Video installation, 2005, shown at Pace Gallery, New York, United States
  - This piece features images of oil fields in Kazakhstan, her editing choices reflect the instability of the region
- *Living Landscape,* Site-specific video installation, 2005, Yad Vashem, Jerusalem, Israel
  - A montage of pre-WWII footage of dances, music, and daily lives of European Jews
- *Histories,* Site-specific video installation, 2011, shown at the Louvre Museum, Paris, France

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GHADA

Amer

(1963–)
Egyptian, active in New York

- Painter; famous for her abstract canvases embroidered with exotic motifs that depict feminist issues
- Explores the submission of women to the tyranny of domestic life and the celebration of female sexuality and sexual pleasure
- As art student in Nice she was excluded from painting classes reserved for male students, a factor in forming her political praxis and introducing distinctly feminine "craft" of needlework to her paintings
- By depicting explicit sexual acts with delicacy of needle and thread she shows the tenderness that objectification ignores, a central theme in her work
- Exhibited at the 1999 Venice Biennale; awarded the UNESCO Prize; became the first Arab artist to be given a solo exhibition at the Tel Aviv Museum of Art in 2000
- Maintains an active exhibition schedule worldwide

NOTABLE WORKS:

- *La Jaune (The Yellow),* Acrylic, embroidery, and gel medium on canvas, 1999, Art Institute of Chicago, United States
- *Heather's Dégradé,* Embroidery and gel medium on canvas, 2006, Brooklyn Museum, New York, United States
- **SFT: *La Mariée en Blanc et Noir,*** Acrylic, embroidery, and gel on canvas, 2015; remarkable painting and fabric of sensual female figure with lineal repeated language: "We are the granddaughters of the witches you could not burn"; a departure from her earlier works and allusion to historical violence against women like the Salem witch trials of the late seventeenth century

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PAUL

Onditi

(1980–)
Kenyan, active in Nairobi

- Part of a group of young African artists gaining international recognition; work breaks with colonial traditions; focuses on contemporary global issues
- His images are earthy with violent color in orange, cobalt, and viridian that echoes hues of minerals and metals that bleed into our polluted industrial surroundings
- Manipulates digital polyester inkjet plates, layering images without losing transparent quality; works function as image x-rays and anagrams, telling the stories of issues on the African continent
- Works have dream-like quality; much of the work is mystical and Surreal
- Moved to Germany in 2000; studied at the Hochschule für Gestaltung in Offenbach am Main

Onditi

(continued)

- Gained recognition for his work *Tower of Babel,* 2009, an installation based on the biblical myth
  - Conceived as a continuous interactive installation that spanned three years, this work heightened current divisions and tensions based on differences that plague our collective existence; traveled to many countries
- His 2014 exhibition, *Pipes that Bind, Faces in Places,* explored the visible and invisible circuits around the globe that bind communities and countries together
- Created *Destruction of Cities* series in 2016, portraying the violence and upheavals of the international scene
- Sole representative in Kenya Pavilion for the 2107 Venice Biennale; Kenya representative for Cape Town Art Fair 2018
- Shown internationally since 2013 in Belgium, the United Kingdom, United States, and Africa
- Exhibited at Volta, New York City, 2016; represented Kenya with a solo show at the 2017 Venice Biennale; Cape Town Art Fair, Dak'Art Biennial, and Senegal Biennial 2018

NOTABLE WORKS:

- *Out-Pouring Smokey,* Oil and inks on synthetic polyester sheets, 2015, Private Collection
- **POF: *The Gap,*** Oil on poly-laminate canvas, 2017; painting-like mural of cities in destruction displayed together
- **POF: *After All,*** Oil on poly-laminate canvas, 2017; painting-like mural of cities in destruction displayed together
- *Cringed 11,* Mixed media on digital polyester inkjet plate, 2018, Retro Africa, Abuja, Nigeria

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ZANDER
Blom

(1982–)
South African, born in Pretoria, active in Cape Town

- Painter/Photographer/Draftsman; creates large canvases filled with rectangles or odd shapes that claim their own space
- Uses viscerally appealing abstract forms in crude colors buzzing among multiple styles of symmetry
- Rarely uses brushes; relies heavily on palette knives and squeezes paint directly from the tube
- His works are unique with their spatial areas; rectangular bodies are in orbit but related to one another
- Influenced by Francis Bacon, who informs his approach to the canvas
- Career launched in 2010; has had a vigorous exhibition schedule in Europe; now represented by Hans Mayer, Düsseldorf, and Stevenson, Cape Town
- Won the Jean Prat Prize in 2014 for contemporary work in Paris

Blom

(continued)

NOTABLE WORKS:

- *Untitled,* Oil on linen, 2014, Hans Mayer Gallery, Düsseldorf, Germany
- *Untitled [1.952],* Oil and crayon on linen, 2017, Stevenson Gallery, Cape Town, South Africa
- *Oppenheim's Tea Cup and Lady Apart,* Oil on linen, 2018, Stevenson Gallery, Cape Town, South Africa

ASIAN AND AUSTRALIAN NEW IMAGERY

NALINI Malani

(1946–)
Indian, active in Mumbai

- Painter/Installation Artist/Video Artist; a leading Indian feminist artist; uses inherited iconographies and cultural stereotypes to project urban and international views
- Works are creative, colorful, poignant allegorical images; has unique technique; uses reverse painting
- Influenced by her experience as a refuge of Partition of India
- Uses diverse media to address issues of identity and the inequalities around gender and race that plague society
- Often draws upon stories from Hindu and Greek mythology and twentieth-century theater
- Organized the first exhibition of female Indian artists in Delhi in 1985
- Had major work, evocative of her style and genius, in Indian Pavilion of Venice Biennale 2007

NOTABLE WORKS:

- *Mushroom Cloud,* Gelatin silver print, 1970, printed 2015, Museum of Modern Art, New York, United States
- *Transgressions,* Video, 2000, Stedelijk Museum, Amsterdam, Netherlands
- *In Search of Vanished Blood,* Six-channel video/shadow play with five reverse painted rotating Mylar cylinders, sound, 11-min. loop, 2012, Burger Collection, Hong Kong

HIROSHI Sugimoto

(1948–)
Japanese, active in Tokyo and New York

- Photographer/Architect; known for highly stylized series including landscapes, theaters, buildings, and historical figures
- The idea of photography as a time machine and method of preserving and picturing memory is central to his work
- Art interest began with reading André Breton and discovering of Surrealism, Dada, and Duchamp
- Famous for dioramas of natural history photos taken in museums of animals in nature
  - Scenes: Polar bear on fake ice floe, exotic monkeys in plastic jungle, vultures in flight

Sugimoto

(continued)

- Did a bizarre series titled *End of Life*, 2014; exhibited in Palais de Tokyo, Paris; shown in museums worldwide

NOTABLE WORKS:

- *World Trade Center,* Gelatin silver print, 1997, Hirshhorn Museum, Washington, D.C., United States
- *Voltaire,* Gelatin silver print, 1999, Solomon Guggenheim Museum, New York, United States
- *In Praise of Shadows,* Lithograph on paper, 2003, Victoria and Albert Museum, London, United Kingdom

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RON
Mueck

(1958–)
Australian, active in England

- Sculptor; creates incredible hyper-realistic sculptures of creepy, grotesque, mottled skin
- Sculptures illustrate timeless human conditions from birth to demise; his attention to minute detail, technical brilliance, and odd scale takes one's breath away
- Casts in fiberglass resin; creates figures either undersized or enormously oversized
- Worked as a model maker and puppeteer for children's TV before entering the art world; his work was discovered by Charles Saatchi during a visit to another artist's studio
- Had his first solo show at the Anthony d'Offay Gallery, London; a piece from this exhibit was later shown at the 2001 Venice Biennale
- Works bring astronomical prices at auction; exhibited worldwide

NOTABLE WORKS:

- *Boy,* Fiberglass, 1999, ARoS Art Museum, Aarhus, Denmark
- *Mask II,* Mixed media 2001–02, Brooklyn Museum, New York, United States
- *Wild Man,* Mixed media, 2005, National Gallery, Edinburgh, Scotland

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NOH
Sang-Kyoon

(1958–)
South Korean

- Sculptor; wraps religiously charged sculptures with highly ornamental adornments like thousands of sequins; elevates materials of popular culture, kitsch aesthetics to serious art
  - His materials release the artwork from the religious realm, lending an air of pop culture
- Has worked in a consistent motif since 1992, using sequins to represent fish scales
- Received his MFA in painting from the Pratt Institute, New York in 1994

Sang-Kyoon (continued)

- Works have been shown numerous exhibitions worldwide; represented South Korea at the 1999 Venice Biennale

NOTABLE WORKS:

- *Jesus Helmet (Rainbow) #40909,* Sequins, polyester resin, and fiberglass, 2004, Private Collection
- **SFT: *For the Worshippers*,** Sequins, polyester resin, and fiberglass, 1999; a welcoming Buddah with clasped hands covered in pink iridescent sequins

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ASHLEY Bickerton

(1959–)
Bajan, active in Bali, Indonesia

- Mixed Media Artist; combines photography, painterly process, and found object Assemblage; best known for his abstract logo works that critique the commodification of art objects
- Graduated from Cal Arts in 1982; became part of Neo-Geo scene with Halley and Koons in New York
- Moved to Bali, Indonesia, in 1993, where he has been influenced by the exotic locale and colorful nature, making his art bizarre at times
- Exhibits worldwide; included in many museums and collections; influential figure with younger artists

NOTABLE WORKS:

- *Tormented Self-Portrait (Susie at Arles),* Synthetic polymer paint, bronze powder, and lacquer on wood, anodized aluminum, rubber, plastic, Formica, leather, chrome-plated steel, and canvas, 1987–88, Museum of Modern Art, New York, United States
- *Stratified Landscape #1,* Corroded steel, corroded copper, anodized aluminum, fiberglass, leather, canvas, wood, netting, ropes, beans, resin, decomposed seaweed, and coral, 1989, Whitney Museum, New York, United States
- *Biofragment #2,* Wood, aluminum, wire, glass, canvas, and coral, 1990, Tate Gallery, London, United States

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TAKASHI Murakami

(1962–)
Japanese, active in Tokyo

- Multidisciplinary Artist; a most thought-provoking artist, working in painting, sculpture, fashion, merchandise, and animation since the 1990s
- Work ranges from cartoony paintings to quasi-Minimalist sculptures to giant inflatable balloons
- Known for dark, devilish, and scary work along with his happy Pop Art works
- Does many projects, from performance events to designing factory-produced watches, collaborated with Louis Vuitton

Murakami

(continued)

- Follower of Japanese comics and animation; developed own pop iconograhy; straddles high and low art
- Inspired by Warhol, Kiefer, and Koons; started Hiropon Factory Japan to produce his products
- Exhibits all over the world; work is Pop, colorful, playful, and sells assorted merchandise

NOTABLE WORKS:

- *727,* Acrylic on canvas mounted on board, three panels, 1996, Museum of Modern Art, New York, United States
- *Jellyfish Eyes - Black 1,* Offset print with cold stamp, 2011, Gagosian Gallery, New York, United States
- **SFT: *Flowerball: Open Your Hands Wide,*** Acrylic and platinum leaf on canvas over panel, 2015; platinum leaf on circular, painted, flat canvas of happy figures looking 3D in depth

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LEE
Bul

(1964–)
Korean, active
in Seoul

- Sculptor/Installation Artist; questions patriarchal authority and marginalization of women by revealing those ideologies and assumptions
- Work focuses on the oppression of women and commercialization of sex intensified in male-dominated society
- Works feature decapitated bodies, missing arms or legs, which read as female due to hourglass shape
- Emerged in the late 1980s; presented performances using her own body and 3D textile artwork
- Created series of *Cyborg* sculptures 1997–2011, her best-known series
- Won the Hugo Boss Prize in 1998; represented Korea at the 1999 Venice Biennale; received the Noon Award at the Tenth Gwangju Biennale in 2014

NOTABLE WORKS:

- *Cyborg W5,* Painted plastic, 1999, National Museum of Modern and Contemporary Art, Seoul, South Korea
- *Ein Hungerkünstler (Hunger Artist),* Hand-cut polyurethane panels on aluminum armature, acrylic paint, epoxy coating, crystal, and glass beads on nickel-chrome and stainless steel wires, 2004, LA County Museum of Art, Los Angeles, United States
- *Against Oblivion,* Wood, acrylic mirror, polyurethane, acrylic paint, and chrome plating, 2008, Museum of Modern Art, New York, United States

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SUBODH
Gupta
(1964–)
Indian, active in New Delhi

- Multidisciplinary Artist; work encompasses sculpture, installation, painting, photography, and video
- Transforms icons of everyday life in India into art dissolved of former meaning, à la Duchamp
- Does sculptures of ordinary items: lunch pails and milk pails, bicycles, everything from the kitchen
- He calls himself an idol thief: “I steal from the drama of Hindu life. And from the kitchen...”
- *Still Steal Steel* series consists of photorealistic paintings of kitchen utensils falling and moving in space
- Shows worldwide; sold a painting, *Saat Samundar Paar,* 2003, for $34 million, Saffronart, London

NOTABLE WORKS:

- *Magic Wands 6,* Installation, Sculpture, chrome-plated aluminum, 2004–05, Heather James Fine Art, Palm Desert, United States
- *Line of Control,* Steel, 2008, Kiran Nadar Museum of Art, New Delhi, India
  - A major work, colossal mushroom cloud of pots and pans
- *Untitled,* Steel, 2008, Museum of Fine Arts, Houston, United States

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MANUEL
Ocampo
(1965–)
Filipino, active in Manila

- Painter; his work fuses sacred Baroque religious iconography with secular political narrative
- His dark, often disturbing Gothic paintings attempt to transform horror into beauty, history into art history, and purgatory into salvation; today’s works display simple imagery
- Draws from a wide range of art historical references; works contain cartoonish elements; draws inspiration from punk subculture as well as Leon Golub, Goya, Daumier
- Earned his BFA University of the Philippines; moved to Los Angeles; studied at Cal State
- Has had many exhibitions in Europe, Asia and the Americas; in *Helter Skelter: LA Art,* MOCA, Los Angeles, 1992; *Asia/America: Identities in Contemporary Asian American Art,* Asia Society, New York City, 1994; *Made in California,* LACMA, 2000; documenta 1992; National Medal of Arts 1996

NOTABLE WORKS:

- *An Object Functioning as a Nostalgic Emanation of Libidinal De-Amputations,* Oil on canvas, 2006, Grand Duke Jean Museum of Modern Art, Luxembourg City, Luxembourg

Ocampo

(continued)

- *Worm Walk,* collaboration with Anders Brinch, Oil on canvas, 2016, Marie Kirkegaard Gallery, Copenhagen, Denmark
- *Once told Emmy there isn't really a whole lot of racism in America anymore* (with Daze, Jevijoe Vitung, Jigger Cruz, Irene Ire, and title by Paolo Javier), Mixed media, 2018, Tyler Rollins Fine Art, New York, United States

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RAQIB

Shaw

(1974–)
Indian, active in London

- Painter/Sculptor; makes opulent and intricately detailed paintings, inlaid with jewels and enamel, of imagined paradises
- Rich, colorful detail and jewel-like surfaces of paintings mask intense violence and sexual imagery
- His paintings evoke the work of Old Masters such as Holbein and Bosch but draws from decorative arts; a refined Rococo sensibility
- Shaw's *Garden of Earthly Delights* series celebrates a society free of any moral restraint
  - He portrays a dizzying scene of erotic hedonism both explosive and gruesome in its debauchery
- Unique technique using enamel and industrial paint squeezed from tubes using a porcupine quill
- Has no interest in contemporary art or the art scene; scoffs at the market; he is ambivalent
- Has had several exhibitions but limited attention from museums due to the excessive nature of work
- Critic Roberta Smith says 'there are no redeeming features of his content, but it is masterfully done'

NOTABLE WORKS:

- *Duo on Steps,* Bronze with Renaissance patina, 2014, White Cube Gallery, London, United Kingdom
- *Death, Beauty, and Justice V,* Mixed media on paper, 2008, Metropolitan Museum, New York, United States
- *Self Portrait in the Studio at Peckham (After Steenwyck the Younger) II,* Acrylic liner, enamel, and rhinestones on birchwood, 2015–16, White Cube Gallery, London, United Kingdom

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RICKY

Swallow

(1974–)
Australian, active in Los Angeles

- Sculptor; a meticulous artist known works described as models, miniatures, replicas, or homages
- Creates pieces in variety of media utilizing objects of everyday life and the body
  - Media include human bones, cardboard, PVC, plumbing piping, plastic rubber, and resin

Swallow

(continued)

- Discovered when he won the Contempora 5 Prize in Melbourne at age 25 in 1999
- The star of the Australian Pavilion at the 2005 Venice Biennale; shows worldwide; in many museum collections

NOTABLE WORKS:

- *Caravan,* Bronze, 2008, Museum of Contemporary Art, Sydney, Australia
- *Beaming Monkey,* Watercolor on paper, 2008, Museum of Modern Art, New York, United States
- *Double Zero with Rope,* Painted bronze, 2017, David Kordansky Gallery, Los Angeles, United States

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SHILPA
Gupta

(1976–)
Indian, active in Mumbai

- Multidisciplinary Artist; one of most important Indian artists working in sound, photography, and performance
- Themes are desire, religion, national security issues, identity, and millenarianism (the doctrine of or belief in a future age of blessedness, beginning with or culminating in the Second Coming of Christ)
- Work has been shown worldwide including institutions in Germany, France, Japan, United Kingdom, United States, and others
- Her 2011 film *I Want to Live with No Fear* has been shown at the Contemporary Art Center, Cincinnati, and Centre Georges Pompidou, Paris

NOTABLE WORKS:

- *Blame,* Performance selling Blame Bottles in Mumbai on local trains and on streets, 2002–04
- *1:14.9 (1188.5 miles of fenced border - West, North-West),* Polyester thread, wood, glass, and brass, 2011–12, Solomon Guggenheim Museum, New York, United States
- *WheredoIendandyoubegin,* LED-based light installation, 2012, Freeport, Copenhagen, Denmark

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THU VAN
Tran

(1979–)
Vietnamese, active in Paris

- Painter; creates large, heroic canvases engrossed in vivid coloration with wartime memories and meanings
- Arrived in France as refugee age two; her personal history is anchored in a collective memory marked by war; she was fascinated by the impact of war images, as disturbed by their beauty as by their quiet
  - The Mỹ Lai massacre, napalm explosions, the defoliation of Vietnam's landscape with Agent Orange dropped by

Tran

(continued)

  American planes are etched in her family memory, influencing her work
  - She was surprised to learn that the toxic defoliants were called Rainbow herbicides in barrels marked with bands of white, pink, blue, green, purple, orange, which became her color palette
- Early works were large jungle photographs dipped in pigment bed with rust to create an Agent Orange photo painting
- Paintings are created with a rich gray palette being revealed as each successive layer is applied, first in silkscreening
- Application of layers of paint, different opacities, progressive infiltration of colors create a virtuosity of workmanship
- In her world perfect white (purity) becomes a fantasy that is contaminated; her transcendant colors are remarkable
- Each color must express something strong in memory; uses methylene blue in works dedicated to literature: *Write Duras*, 2009, the *Rainbow Herbicides*, 2016; used spray paint over a series of pencil drawings inspired by napalm explosions; for the 2017 Venice Biennale her *Perfection of a Stain* offered emotional take on destroyed Michelin rubber plantation in Vietnam
- Finished her undergraduate study in 2000 at the Glasgow School of Art Environmental Design; MFA at the École National Supérieure des Beaux-Arts in Paris
- She is recipient of many commissions with works in many collections

NOTABLE WORKS:

- **POF: *De Verta a Orange #6*,** Photograph, alcohol, pigment, and rust, 2013; a major photo painting dipped in the rust pigment resembling Agent Orange, which beautifully expresses her war motifs
- *The Red Rubber, Variant #2*, Rubber, wax, rubber wood, plaster, pigment, oak, 2017, Centre Pompidou, Paris, France
- *In the Fall, In the Rise #4*, Artist's proof, 2017, Centre Pompidou, Paris, France

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DANIEL

Boyd

(1982–)
Australian, active in Sydney

- Painter; a modern-day history painter; uses a technique that is borrowed from Aboriginal dot painting and European Pointillism
- Starts work in oils and charcoal before overlaying with paint and glue
- Paints from nineteenth- and twentieth-century ethnographic images of colonial and postcolonial periods; makes them speak in a new way

Boyd
(continued)

- His portraits and idyllic tropical scenes detail encounters between indigenous Australians, Pacific Islanders, and Western artists; paintings emphasize aesthetics of beauty while chronicling oppression
- An Aboriginal Australian, he invokes Australia's history of abuses in colonial past and postcolonial present
  - His great-grandfather taken as slave to Queensland to work in cane fields
- Exhibited actively since 2005; exhibited at the Venice Biennale in 2015

NOTABLE WORKS:

- *We Call Them Pirates Out Here,* Oil on canvas, 2006, Museum of Contemporary Art, Sydney, Australia
- *Untitled,* Lithograph, 2016, The Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
- *Untitled (ATB),* Oil, charcoal, and archival glue on canvas, 2017, Roslyn Oxley9 Gallery, Sydney, Australia

CHINESE NEW IMAGERY

WANG
Guangyi

(1957–)
Chinese, active in Beijing

- Painter/Printmaker/Photographer; a leader of the Chinese Political Pop genre post-1989
- Famous for Great Criticism series, which combined post–Mao-era propaganda with Western-style ads for products like Coca Cola and Chanel; totally derivative of Andy Warhol
- Works are slick, hackneyed, appear like Barbara Kruger photo art; candidly childlike
- Works are a testament to Chinese post–Mao-era materialism; pop images ensure instant success
- Many claim he lost his artistic integrity, question intrinsic value of work dependent on repetition
- In worldwide exhibitions and art shows, but the quality of a documenta or Venice Biennale is missing

NOTABLE WORKS:

- 永放光芒一號 *(Eternal Halo No. 1),* Oil on canvas, 2003, Private Collection
- *Materialist's Art,* Oil on canvas, 2006, Saatchi Gallery, London, United Kingdom
- *Great Criticism: Art Race,* Oil on canvas, 2007, Private Collection

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CAI GUO
Qiang

(1957–)
Chinese, active in New York

- Painter/Sculptor; highly creative and unusual; his installations often explore Chinese myths and legends
- Famous for use of gunpowder to reflect the social and political effects witnessed during the Cultural Revolution in China
- One of the key Chinese artists who made their distinctive mark on the international art scene in the 1990s
  - His well-known *Project for Extraterrestrials,* 1997, consisted of blazing gunpowder trails as extension of Great Wall of China; intended as a call for a "higher perspective" away from earthly conflicts
- Won 2nd prize for sculpture 1996 Venice Biennale; works in many museums and commissions worldwide

NOTABLE WORKS:

- *Project to Extend the Great Wall of China by 10,000 Meters: Project for Extraterrestrials No. 10,* Accordion album of twenty-four leaves; ink and gunpowder burn marks on paper, 1990, Metropolitan Museum, New York, United States
- *Cry Dragon/Cry Wolf: The Ark of Genghis Khan,* 108 sheepskin floats, branches, wooden paddles, rope, three Toyota car engines, and photocopies of various magazine covers and article clippings, 1996, Solomon Guggenheim Museum, New York, United States
- *Drawing for Transient Rainbow,* Gunpowder on two sheets of paper, 2003, Museum of Modern Art, New York, United States

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AI
Weiwei

(1957–)
Chinese, active in Berlin

- Conceptual Artist/Multidisciplinary Artist/Political Activist; China's most famous artist; known as an outspoken critic against legal oppression
- Work moves freely between variety of media, reflecting Chinese heritage and geopolitics
- Acclaimed sculptor, filmmaker, photographer, writer, and architect; compelled by sense of social conscience
- Heir to Duchamp and Andy Warhol in style; master of recycling materials; master of reedition like Warhol
- Uses many forms of expression such as furniture, ancient pottery, daily objects to question values
- He transforms everyday objects into altered or multiple forms; a major theme is the "fake"
- Lived in New York from 1981 to 1993; among the first generation of Chinese students to study abroad and to take the TOEFL (Test of English as a Foreign Language) in 1981
- Arrested in 2011; investigated for tax evasion; his politics keep him under constant scrutiny

Weiwei

(cntinued)

- As a commentator and former political prisoner, he represents rebellion against oppression
    - His father, the poet Ai Qing, was denounced by China's Communist Party in 1958 and his family was sent to labor camps
- His works are exhibited worldwide and collected by nearly every major museum globally

NOTABLE WORKS:

- *Circle of Animals/Zodiac Heads,* bronze, 2010, Private Collection
    - Temporarily installed at LACMA in 2011–12; sold at auction for $5.4 million USD
- *Marble Chair,* Marble, 2010, Museum of Contemporary Art, San Diego, United States
- *Forever Bicycles,* 1,300 bicycles, 2017, Waller Delta, Austin, United States

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ZHANG

Xiaogang

(1958–)
Chinese

- Painter/Sculptor; one of the most successful artists of his era; known for exquisite technique and distinct imagery
- Primarily a portrait artist; best known for his *Bloodline* works
    - Smoothly stylized family portraits in thin oil; subjects are posed in a stiff and formal aesthetic
- Work draws on period dominated by Maoist ideology dating back to the Cultural Revolution
    - Most Chinese artists' works pre–Tiananmen Square uprising were derivative of Western art or Cynical Realism, whereas this represents unique art expression.
- Started experimenting in sculpture later in his career; maintains stylized figurative content

NOTABLE WORKS:

- *Big Family - 2008,* Silkscreen print, 2008, Beijing Commune, Beijing, China
- *Red Plum and Medicine Bottle,* Oil on canvas, 2012, Pace Gallery, New York, United States
- *The Boy with Left Hand Touching the Ear,* Painted bronze, 2014, Pace Gallery, New York, United States

LIN
Tianmiao

(1961–)
Chinese, active in Beijing

- Sculptor/Installation Artist/Textile Designer; uses everyday objects to critique the relationship between tradition and modernization
- Early on she worked in textiles, later translating her experience into weaving, sewing, and embroidery
- Using her skills with textiles, she created a practice of thread winding, binding materials like silk, hair, cotton, felt tightly around found or manufactured objects, creating a signature style
    - Also works in photography, sculpture, and video but the creativity and skill of her textiles are unique
- Her work mirrors her own social role, questioning identity of woman and her social role as mother
- Part of "apartment art" generation, she is one of the first female Chinese artists to achieve fame
- Best known for large-scale installations such as 2013 Asia Society, New York, a blockbuster selection of work
- Works have been included in nearly every major international museum show on Chinese contemporary art since the 1990s

NOTABLE WORKS:

- *The Proliferation of Thread Winding,* Installation with white cotton thread, 20,000 needles, TV screen, video, bed, and rice paper, 1995, Asia Art Archive, Tai Ping Shan, Hong Kong
- *Focus I C,* Lithograph and screenprint with thread additions, 2006, Museum of Modern Art, New York, United States
- *Minty Blue,* Sculpture, Threads, wood frame, synthetic bones, 2012, Galerie Lelong, New York, United States

YUE
Minjun

(1962–)
Chinese, active in Beijing

- Painter/Sculptor; best known for depicting himself in various settings frozen in laughter and manically grinning
- His self-portraits are humorous with identical, iconic smiles; can appear boring, insincere, and anxious
    - Works are instantly recognizable with huge gaping mouth with rows of large teeth
- His men are often dressed in gray shorts, white T-shirts, and slippers
- He is accused of being a Cynical Realist but rejects that as his figures and poses are very different
- Part of 1999 Venice Biennale; exhibited worldwide

NOTABLE WORKS:

- *Swan,* Oil on canvas, 1997, Museum of Modern Art, San Francisco, United States

Minjun

(continued)

- *Armies 5 (set of 25),* Fiberglass and paint, 2000–01, Lipworth Fine Art, London, United Kingdom
- *The Resurrection,* Oil on canvas, 2010, Opera Gallery, Paris, France

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ZHAN
Wang

(1962–)
Chinese, active in Beijing

- Sculptor; has made a career of creating artificial rocks from stainless steel for landscapes; also creates installations, videos, and photography but not as widely revered
- His rocks are in abstract forms and with holes, reminiscent of Barbara Hepworth and large scale
  - Rocks, significant in Chinese landscape as scholars' rocks, are revered for large and intricate forms
- His sculptures with mirror surface are ideal in public parks and as corporate statuary

NOTABLE WORKS:

- *Shanshui Furniture 1* 山水家具 *1,* Stainless steel and wood, 1998–2008, Long March Space, Beijing, China
- *Sculpture in the Form of a Nine-Hole Scholar's Rock,* Polished stainless steel with base, 2001, Harvard Art Museum, Cambridge, United States
- *Ornamental Rock No. 71,* Polished stainless steel, 2006–2008, Saatchi Gallery, London, United Kingdom

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FANG
Lijun

(1963–)
Chinese, active in Beijing

- Painter/Sculptor; his politically driven paintings reflect twentieth-century China as well as his views on human values and morality
- A humorous maverick between printmaking and painting; his distinct imagery is a Chinese hallmark
- Work tackles the issues of human rights, political oppression, through colorful, Surrealistic imagery
- Many paintings feature bald heads in different motions: smiling, yawning, swimming
- Paintings can feature water and powerlessness as in drowning but also metaphorically free movement
- A leading artist of the Cynical Realism movement, a group of artists critical of Communist Party
- Showed at d'apertutto in the Venice Biennale in 1999; exhibits internationally and represented in several major museums

Lijun

(continued)

NOTABLE WORKS:

- *Ink-and-Wash Painting No. 3,* Ink on paper, 2004, Museum of Modern Art, New York, United States
- *2003.3.1,* Seven-panel wood block print, 2003, Metropolitan Museum, New York, United States
- *Untitled,* Screenprint on paper, 2005, Burning in Water, San Francisco, United States

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LIU Xiaodong

(1963–)
Chinese, active in Beijing

- Painter/Photographer; depicts modern life as it is; subjects are often common people and those at the margins; alludes to the problems of society
- Brings subjects to life with vivid and mannered brushstrokes; works from life, often en plein air
- Endowed with a nuanced color palette and a virtuosity with the anatomy of the human body
- Works with extraordinary fluidity and deftness of touch; likes to work in large scale
- One of the masters of Neo-Realist figurative painting, post-1989; paintings have an Eric Fischl quality but less sexual
- Moved away from Socialist Realism tradition and was heavily influenced by Lucian Freud
- Participated in Venice Biennale in 1997 and 2013
- Represented by world-class galleries; exhibited worldwide and widely collected by museums

NOTABLE WORKS:

- *Fat Grandson,* Oil on canvas, 1996, Museum of Modern Art, San Francisco, United States
- *Square from Hotan Project,* Xinjiang, China (for Parkett no. 91), Digital print with acrylic additions, 2012, Museum of Modern Art, New York, United States
- *Bananas and Eggs,* Oil on canvas, 2018, Lisson Gallery, London, United Kingdom

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YIN Xiuzhen

(1963–)
Chinese, active in Beijing

- Sculptor/Installation Artist; known for her works that incorporate secondhand objects; uses art to explore global issues
- Works with clothing and uses Rauschenberg-like surface applications; creates beautiful structures from recycled women's undergarments and poignant appendages
- Utilizing recycled materials integrates collective memories; her intimate personal items reveal reality of Chinese Postmodernism

Xiuzhen
(continued)

- Inspiration comes from childhood memories of visits to clothing factory where mother worked
- Began career 1990s after graduating with a BA from Capital Normal University (then called Beijing Normal Academy)
- Siemens commissioned a large-scale airplane from her in 2001; the final work was made from their employees' clothing
- Did an amazing series, *Portable Cities;* sculptures created from clothing collected in different cities shaped into building-like forms and arranged inside suitcases; colorful, inventive, and unique
- Works attracted widespread attention at 2007 Venice Biennale; project at MOMA in 2010
- Retrospective at Groninger Museum, Netherlands, 2012, and Düsseldorf, Germany 2012; active exhibition schedule

NOTABLE WORKS:

- *Clothes Plane,* Installation with secondhand clothes and steel frame, 2001, Temporary installation, Siemens Headquarters, Beijing, China
- *TVT-Rocket 电视塔-火箭,* Installation with second-hand clothes and stainless steel, 2005, Shanghai Art Gallery, Shanghai, China
- **POF: *Untitled Clothes,*** Clothing, 2009; a remarkable 8' × 8' mattress-sized work made of recycled women's under clothes with Rauschenberg-like application of sharp objects over the surface.
- *Portable City: Stuttgart,* Suitcase, secondhand clothes, and sound, 2010, Daimler Art Collection, Stuttgart, Germany
- *Ceremonial Instruments No. 11,* Porcelain and used clothes, 2015–16, Pace Gallery, London, United Kingdom

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ZENG
Fanzhi
(1964–)
Chinese, active Beijing

- Painter; a powerful Expressionist known for his direct style, psychological sense, and carefully calibrated technique
- Depicts masochistic relationships with pale colors and blood-colored flesh
- His landscapes are some of his best work as he uses two brushes at same time, creating dual moods
- As an alternate technique uses a putty knife as a paintbrush for different effects
- His works are a statement on Chinese grand propaganda art, exceptionally well presented
- Greatly influenced by German Expressionists, in particular Max Beckmann

Fanzhi

(continued)

- Lived next to hospital, leading to first mature series of interiors with much detail devoted to depicting patients' moods and exploring the power certain brushstrokes techniques could yield
- A big series in his second period featured menacing men in white coats and masks, leering, with overblown hands and funny faces
- Works bring huge auction prices; his parody of *The Last Supper* sold for $23.3 million USD in 2013

NOTABLE WORKS:

- *Hospital Series,* Oil on canvas, 1994, Saatchi Gallery, London, United Kingdom
- *Tiananmen,* Oil on canvas, 2004, Saatchi Gallery, London, United Kingdom
- *Lady with Dog,* Lithograph, 2006–08, Yang Gallery, Singapore

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ZHANG Huan

(1965–)
Chinese, active in Shanghai and New York

- Performance Artist; a remarkable talent known for his paintings, photographs, and sculptures
- Work is startling and visceral, addresses oppressive politics such as mandated abortion for more than one pregnancy
- Performances affected development of contemporary Chinese art only 30 years in the making
- His performances always involve his body one way or another, usually naked
- Uses his body in a new way: covered with flies, foam, distortion, and mutilation
- Uses all materials in sculptures; developed unique process for his amazing ash paintings
  - Puts down glue and sprinkles, discarded ash from temple incense; similar process to Pollock
- His landscapes are the most resolved of his works; he does mix landscape with figures and images; likes tigers
- Exhibits worldwide and in many collections

NOTABLE WORKS:

- *12 Square Meters,* Single-channel video, 3 minute 2 second, documentation of a 40-minute performance, 1994
- *Three Legged Buddha,* Steel and copper, 2007, Storm King Art Center, New Windsor, United States
- **POF: *Grass No. 2,*** Ash on linen, 2010; a landscape painting of remarkable skill achieving separate colors and beautiful topography

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YANG
Fudong

(1971–)
Chinese

- Filmmaker/Photographer; creates powerful, poetic films playing off experiences and thoughts of everyday life; considered China's best cinematographer and greatest film writer
- Very respectful to Chinese traditions and art; many different themes but all films have a purpose
- Showed at documenta in 2002 and the Venice Biennale in 2003 and 2007; exhibited worldwide
- Joined the Rolls Royce Art Programme in 2016; did a short piece on Chinese mythology and virtues

NOTABLE WORKS:

- *East of Que Village,* Video, six projections, black and white, and sound, 2007, Tate Gallery, London, United Kingdom
- *No Snow on the Broken Bridge,* eight-channel video installation, 35 mm, black and white film transferred to DVD, music by Jin Wang, 11 minutes, 2006, ShanghART Gallery, Shanghai, China
- *Seven Intellectuals in Bamboo Forest (Part 1–5),* 35 mm black and white film transferred to DVD, 29 minutes, 46 minutes, 53 minutes, 70 minutes, 90 minutes, 2003–07, ShanghART Gallery, Shanghai, China

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LIU
Wei

(1972–)
Chinese, active in Beijing

- Multidisciplinary Artist/Conceptual Artist; many of his works are based on the reality of cities, cultural anxiety, and human excess
- Works in varied media—video, installation, drawing, sculpture, and painting—with no uniting stylistic tendency
- Formalizes discarded materials through their arrangement into lines and angles, emphasizing their color and form
  - Often layers disused door frames or construction materials from a demolished building to make new forms
- One of most forward-thinking of his generation of conceptual artists, far removed from Cynical Realism
- In 2015 returned to painting in a new manner, using computer to generate pixels with applied paint
- Has had many gallery shows worldwide; participated in 2005 Venice Biennale and large group show at the Guggenheim, New York in 2017

NOTABLE WORKS:

- *Purple Air D1,* Oil on canvas, 2008, Private Collection
- *Merely a Mistake II No.6,* Doors and door frames, wooden beams, acrylic board, stainless steel, iron, 2009–11, Lehmann Maupin, New York, United States
- *Liberation No.1,* Oil on canvas, 2013, Rubell Family Collection, Miami, United States

LI Songsong

(1973–)
Chinese, active in Beijing

- Painter; works relate to public resource images of modern Chinese history
- He is a history painter; presents the piecing together of historical events, with emphasis on China
- Uses a colorful palette of yellow, pink, brown, and green
- Creates a thick, painterly surface of layered images with heavy impasto technique
- Takes photos from books, newspapers, and the internet, tears them into pieces, and creates a pattern
- Employs a Post-Cubist technique of Picasso and Braque; works in oil on a large scale
- A painter between generations, post–Cultural Revolution and before China's one-child policy
- Received his BFA from the Central Academy of Fine Arts; one of the first artists to open a studio in the 798 Arts District of Beijing in 2002
- Represented by Pace Beijing; in many museum collections; exhibits regularly worldwide

NOTABLE WORKS:

- 长安街 *(Chang'an Avenue),* Oil on canvas, 2004, Private Collection
- *The Decameron,* Oil on canvas, 2004, Saatchi Gallery, London, United Kingdom
- *Grenade,* Oil on canvas, 2011, Pace Gallery, Beijing, China

XU Zhen

(1977–)
Chinese, active in Shanghai

- Photographer/Sculptor/Video Artist; a leading multimedia artist of his generation; focused on the circulation of images as a form of social currency; work includes theatrical humor and social critique
- Makes videos about China at crucial cultural transitions or points of conflict such as Tiananmen Square in 1989
- Does sculptures appropriating historical objects of different periods, adding new life or information
- Early video *Rainbow*, 1998, shows a man being beaten until his back turns red
- Created installation *ShanghART Supermarket*, 2007, featuring store shelves crammed full of empty products
- Recent pieces survey ancient art and new art, fusing Chinese and Western cultures
- Mixes casts of Greco-Roman, Renaissance, and classical sculptural figures in varied sizes for films, photographs, and sculptures

Zhen

(continued)

  - Monumental sculpture *Eternity Buddha in Nirvana*, 2017, combines traditional Buddhist and ancient Greco-Roman sculpture
- Included in the Venice Biennale in 2001 and 2005; collected by many museums worldwide; work in high demand

NOTABLE WORKS:

- *ShanghART Supermarket,* Mixed media installation, cash register, counter, shelves, refrigerator, fridge, multiple consumer products, 2007, ShanghART Gallery, Shanghai, China
- *Corporate (4 knives groups),* Digital printing on Dibond, aluminum, steel, Velcro, and glue, 2014, Centre Pompidou, Paris, France
- *Eternity-Sui Dynasty Standing Bodhisattva,* Marble statuette of Aphrodite Anadyomene, glass fiber–reinforced concrete, marble grains, sandstone grains, steel, and mineral pigments, 2014, Galerie Nathalie Obadia, Paris, France
- *Eternity Buddha in Nirvana,* 14-meter-long sculptural installation, 2018, NGV Triennal, National Gallery of Victoria, Melbourne, Australia

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LI

Shurui

(1981–)
Chinese, born in Chongqing, active in Beijing

- Painter/Sculptor/Installation Artist; obsessed by light in most elemental form: electric bulbs, neon, LED, and the sun
- Skillfully uses airbrush around the color spectrum in circular pools of pigment layered on canvas; works with transitions of light and dark in varying degrees of saturation and diffusion
  - Less about painting than image making; works on a large scale with a commanding presence
- Inspired by urban nightlife, abstraction, and movement of light; produces startling images in post–Dan Flavin light effect
- Studied at the Sichuan Arts Institute; found her love of acrylic painting; began making abstract work around light and pixels
- Developed system to capture light and color, working from cell phone photos

NOTABLE WORKS:

- *Black Bridge Sky Tower,* Acrylic, markers on wood, 2012, Private Collection
- *I am not ready...,* Acrylic on canvas, 2013, Rubell Family Collection, Miami, United States
- *Niche Love 5 and 6,* Acrylic on board, 2017, New Galerie, Paris, France

Matt's Almanac
Resources & References

References & Sources:
Frederick Hartt
Anthony F. Janson
Charles F. Stuckey
Marco Livingstone
Tony Godfrey
Internet
Matthew Strauss' worldwide observations from over 32 years of travel and art collecting with my wife and co-collector Iris

The author, whose residence is the site of the Strauss Family Collections, includes a vast compilation of art materials that comprises about 4,000 volumes *Art in America*, *ARTnews*, *Art Guild* magazines since 1986; art catalogues, monographs, publications and art books back to the beginning of the Renaissance from (Cimabue/Giotto). I would also reference the New York Times every Friday and Sunday art reviews since the beginning of collecting with the saved articles.

Matt's Art Almanac is to be used, like a dictionary or encyclopedia, as an art reference book. There will be references to notable works and reader can go to internet for additional research.

It is intended to be useful for institutions such as museums, colleges, universities, libraries, art history teachers, students and professors, auction house personnel, art patrons, art critics, art consultants, art collectors, art world PR firms, art bookstores and world travelers.

Any profits from this publication will go to the benefit of Strauss familyfoundation.org, a non-profit, 501(c)(3) organization

Matthew Charles Strauss,
The Author

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125	William Blake	1757	4
126	Antonio Canova	1757	4
127	Anne-Louis Girodet-Trioson	1767	4
128	Berthel Thorvaldsen	1770	4
129	Antoine-Jean Gros	1771	4
130	Caspar David Friedrich	1774	4
131	Joseph Mallord William Turner	1775	4
132	John Constable	1776	4
133	Rembrant Peale	1778	7
134	Thomas Birch	1779	7
135	Jean-Auguste-Dominique Ingres	1780	4
136	Thomas Sully	1783	7
137	Francois Rude	1784	4
138	Kunisada Toyokuni III	1786	5
139	Theodore Gericault	1791	4
140	Jean-Baptiste Camille Corot	1796	4
141	George Catlin	1796	7
142	Asher Brown Durand	1796	7
143	Eugine Delacroix	1798	4
144	Thomas Cole	1801	7
145	Fitz Henry Lane	1804	7
146	Honore Daumier	1808	5
147	George Caleb Bingham	1811	7
148	Theodore Rousseau	1812	5
149	Jean Francois Millet	1814	5
150	Gustave Courbet	1819	5
151	Martin Johnson Heade	1819	7
152	Jasper Francis Cropsey	1823	7
153	Eugine Boudin	1824	5
154	Eastman Johnson	1824	7
155	George Inness	1825	7
156	Gustave Moreau	1826	6
157	Frederic Edwin Church	1826	7
158	Jean-Baptiste Carpeaux	1827	5
159	Camille Pissarro	1830	5
160	Albert Bierstadt	1830	7
161	Edouard Manet	1832	5
162	Edgar Degas	1834	5
163	James Abbot Mcneil Whistler	1834	7
164	Winslow Homer	1836	7
165	Thomas Moran	1837	7
166	Paul Cezanne	1839	5
167	Marie Braquemond	1840	5
168	Claude Monet	1840	5
169	August Rodin	1840	5
170	Odilon Redon	1840	6
171	Berthe Morisot	1841	5
172	August Renoir	1841	5
173	Henri Rosseau	1844	6
174	Mary Stevenson Cassatt	1844	7
175	Thomas Eakins	1844	7
176	Albert Pinkham Ryder	1847	7
177	Paul Gaugin	1848	6
178	William Michael Hartnett	1848	7
179	William Merrit Chase	1849	7
180	Thomas Anshutz	1851	8
181	Vincent Van Gogh	1853	6
182	John Henry Twatchaman	1853	7
183	John F. Peto	1854	7
184	John Haberle	1856	7
185	John Singer Sargent	1856	7
186	Sir John Lavery	1856	8
187	Maurice Brazil Prendergast	1858	8
188	George Seurat	1859	5
189	Childe Hassam	1859	8
190	James Ensor	1860	6
191	Aristde Maillol	1861	5
192	Frederic Remington	1861	7
193	Gustav Klimt	1862	8
194	Joaquin Sorolla y Bastida	1863	5
195	Edvard Munch	1863	6
196	Henri Toulouse-Lautrec	1864	6
197	Charles Marion Russell	1864	7
198	Alfred Stieglitz	1864	8
199	Robert Henri	1865	8
200	Wassily Kandinski	1866	8
201	Pierre Bonnard	1867	6
202	George Luks	1867	8
203	Emile Nolde	1867	8
204	Edouard Vuillard	1868	6
205	Henri Matisse	1869	8
206	William James Glackens	1870	8
207	John Marin	1870	8
208	John French Sloan	1871	8
209	Georges Rouault	1871	8
210	Giacomo Balla	1871	8
211	Lyonel Feininger	1871	8
212	Piet Mondrian	1872	8
213	Everett Shin	1876	8
214	Maurice De Vlaminck	1876	8
215	Julio Gonzales	1876	8
216	Constantin Brancusi	1876	8
217	Marsden Hartley	1877	8
218	Joseph Stella	1877	8
219	Kasimir Malevich	1878	8
220	Paul Klee	1879	8
221	Francis Picabia	1879	8
222	Andrea Derain	1880	8
223	Ernst Ludwig Kirchner	1880	8
224	Franz Marc	1880	8
225	Arthur Dove	1880	8
226	Sir Jacob Epstein	1880	8
227	Hans Hoffmann	1880	9
228	Joseph Fernand Henri Leger	1881	8
229	Pablo Picasso	1881	8
230	Max Weber	1881	8
231	George Bellows	1882	8
232	George Braque	1882	8
233	Umberto Boccioni	1882	8
234	Edward Hopper	1882	8
235	Gaston Lachaise	1882	8
236	Eli Nadelman	1882	8
237	Gino Severini	1883	8
238	Erich Heckel	1883	8
239	Jose Clemento Orozco	1883	8
240	Charles Demuth	1883	8
241	Charles Sheeler	1883	8

242	Max Beckmann	1884	**8**
243	Amedeo Modigliani	1884	**8**
244	Robert Delauney	1885	**8**
245	Vladimir Tatlin	1885	**8**
246	Jules Pascin	1885	**8**
247	Oskar Kokoshka	1886	**8**
248	Jean (Hans) Arp	1886	**8**
249	Diego Rivera	1886	**8**
250	Tarsila Do Amaral	1886	**8**
251	Juan Gris	1887	**8**
252	August Macke	1887	**8**
253	Marc Chagall	1887	**8**
254	Marcel Duchamp	1887	**8**
255	Kurt Schwitters	1887	**8**
256	Georgia O'Keeffe	1887	**8**
257	Josef Albers	1888	**8**
258	Giorgio De Chirico	1888	**8**
259	Lyubov Popova	1889	**8**
260	Thomas Hart Benton	1889	**8**
261	Paul Nash	1889	**8**
262	Naum Gabo	1890	**8**
263	El Lissitzky	1890	**8**
264	Egon Schiele	1890	**8**
265	Giorgio Morandi	1890	**8**
266	Man Ray	1890	**8**
267	Stanton Macdonald-Wright	1890	**8**
268	Mark Tobey	1890	**9**
269	Alexander Rodchenko	1891	**8**
270	Otto Dix	1891	**8**
271	John Heartfield	1891	**8**
272	Max Ernst	1891	**8**
273	Sir Stanley Spencer	1891	**8**
274	Alma Woodesy Thomas	1891	**9**
275	Stuart Davis	1892	**8**
276	George Grosz	1893	**8**
277	Chaim Soutine	1893	**8**
278	Joan Miro	1893	**8**
279	Ben Nicholson	1894	**8**
280	Norman Rockwell	1894	**8**
281	Laszlo Moholy-Nagy	1895	**8**
282	Andre Masson	1896	**8**
283	David Aldaro Siqueiros	1896	**8**
284	Reuben Nakain	1897	**8**
285	Rene Magritte	1898	**8**
286	Henry Moore	1898	**8**
287	Alexander Calder	1898	**8**
288	Rufino Tamayo	1899	**8**
289	Zhang Daqian	1899	**8**
290	Louise Nevelson	1899	**9**
291	Lucio Fontana	1899	**9**
292	Yves Tanguy	1900	**8**
293	Alice Neel	1900	**9**
294	Richard Lindner	1901	**9**
295	Jean Debuffet	1901	**9**
296	Alberto Giacometti	1901	**9**
297	Wilfredo Lam	1902	**8**
298	Candido Portinari	1903	**8**
299	Dame Barabara Hepworth	1903	**8**
300	Graham Sutherland	1903	**8**
301	Joseph Cornell	1903	**8**
302	Adolph Gottlieb	1903	**9**
303	Alfred Jenson	1903	**9**
304	Mark Rothko	1903	**9**
305	Salvador Dali	1904	**8**
306	Isamu Noguchi	1904	**8**
307	Willem De Kooning	1904	**9**
308	Arshile Gorky	1904	**9**
309	Clyfford Still	1904	**9**
310	Barnett Newman	1905	**9**
311	David Smith	1906	**9**
312	Victor Vasarley	1906	**9**
313	Frida Kahlo	1907	**8**
314	George Rickey	1907	**9**
315	Max Bill	1908	**9**
316	Giacomo Manzu	1908	**9**
317	Balthus	1908	**9**
318	Francis Bacon	1909	**9**
319	Franz Kline	1910	**9**
320	Louise Bourgeois	1911	**9**
321	David Park	1911	**9**
322	Agnes Martin	1912	**9**
323	Jose Jesus Francisco Zuniga	1912	**8**
324	Tony Smith	1912	**9**
325	William Baziotes	1912	**9**
326	Morris Louis	1912	**9**
327	Jackson Pollock	1912	**9**
328	Nicholas Schoffer	1912	**9**
329	Philip Guston	1913	**9**
330	Conrad Marca-Relli	1913	**9**
331	Ad Reinhardt	1913	**9**
332	Wols	1913	**9**
333	Nicholas De Stael	1914	**9**
334	Lynn Chadwick	1914	**9**
335	Asger Oluf Jorn	1914	**9**
336	Robert Motherwell	1915	**9**
337	Elmer Bischoff	1916	**9**
338	Manny Farber	1917	**9**
339	Andrew Wyeth	1917	**9**
340	Ronald Bladen	1918	**9**
341	Roy Decarava	1919	**9**
342	Pierre Soulages	1919	**9**
343	Emilio Vedova	1919	**9**
344	Wayne Thiebaud	1920	**9**
345	Paul Wonner	1920	**9**
346	Lygia Clark	1920	**9**
347	Joseph Beuys	1921	**9**
348	Christiaan Karel Appel	1921	**9**
349	Cesar	1921	**9**
350	Frank Lobdell	1921	**9**
351	Leon Golub	1922	**9**
352	Jules Olitski	1922	**9**
353	Theodore Stamos	1922	**9**
354	Pol Bury	1922	**9**
355	Lucian Freud	1922	**9**
356	Richard Hamilton	1922	**9**
357	William Turnbull	1922	**9**
358	Richard Diebenkorn	1922	**9**
359	Beverly Pepper	1922	**9**
360	James Weeks	1922	**9**
361	Richard Avedon	1923	**9**
362	Ellsworth Kelley	1923	**9**
363	Roy Lichtenstein	1923	**9**
364	Richard Artschwager	1923	**9**
365	Larry Rivers	1923	**9**
366	Paul Jenkins	1923	**9**
367	Carlos Cruz-Diez	1923	**9**
368	Jesus Rafael Soto	1923	**9**
369	Jean-Paul Riopelle	1923	**9**
370	Antoni Tàpies	1923	**9**
371	Sam Francis	1923	**9**
372	Miriam Schapiro	1923	**9**
373	Diane Arbus	1923	**9**
374	Charles Garabedian	1923	**9**
375	Kenneth Noland	1924	**9**
376	Philip Pearlstein	1924	**9**
377	Eduardo Chillida	1924	**9**
378	Sir Anthony Caro	1924	**9**
379	Sir Eduardo Paolozzi	1924	**9**
380	Marcel Broodthaers	1924	**9**
381	Douglas Huebler	1924	**9**
382	Robert Colescott	1925	**9**
383	Robert Rauschenberg	1925	**9**
384	Duane Hanson	1925	**9**
385	Joan Mitchell	1925	**9**
386	Ian Hamilton Finlay	1925	**9**
387	Jean Tinguely	1925	**9**
388	Mario Merz	1925	**9**
389	Nancy Spero	1926	**9**
390	Arnaldo pomodoro	1926	**9**
391	Betye Irene Saar	1926	**10**
392	Leon Kossoff	1926	**9**
393	Ed Moses	1926	**9**
394	Stephen Antonakos	1926	**9**
395	John Chaimberlain	1927	**9**
396	Alex Katz	1927	**9**
397	Alfred Leslie	1927	**9**
398	Pierre Alechinsky	1927	**9**
399	Al Held	1928	**9**
400	Robert Indiana	1928	**9**

401	Donald Judd	1928	9
402	Sol Lewitt	1928	9
403	Cy Twombly	1928	9
404	Andy Warhol	1928	9
405	Helen Frankenthaler	1928	9
406	Yaacov Agam	1928	9
407	Yves Klein	1928	9
408	Arman	1928	9
409	Nathan Oliveira	1928	9
410	Rafe Affleck	1928	9
411	Robert Irwin	1928	9
412	Claes Oldenburg	1929	9
413	Neil Welliver	1929	9
414	Arnulf Rainer	1929	9
415	Avidgor Arikha	1929	9
416	Jack Zajac	1929	9
417	Yayoi Kusama	1929	9
418	Allan D'Arcangelo	1930	9
419	Marisol Escobar	1930	9
420	Jasper Johns	1930	9
421	Robert Ryman	1930	9
422	William H Bailey	1930	9
423	Niki De Saint Phalle	1930	9
424	Franz Gertsch	1930	9
425	Robert Arneson	1930	9
426	Roy De Forest	1930	9
427	Manuel Neri	1930	9
428	Gunther Uecker	1930	9
429	Magdalena Abakanowitz	1930	10
430	Fletcher Benton	1931	9
431	Lee Bontecou	1931	9
432	Tom Wesselmann	1931	9
433	Jack Beale	1931	9
434	Audrey Flack	1931	9
435	Bridget Riley	1931	9
436	Frank Auerbach	1931	9
437	Malcolm Morley	1931	9
438	Carlo Maria Mariani	1931	9
439	John Baldessari	1931	9
440	Robert Morris	1931	9
441	Italo Scanga	1932	9
442	Richard Estes	1932	9
443	Sir Peter Blake	1932	9
444	Sir Gordon Howard Eliot Hodgkins	1932	9
445	R.B. Kitaj	1932	9
446	Fernando Botero	1932	9
447	On Kawara	1932	9
448	Nam June Paik	1932	9
449	Gerhard Richter	1932	9
450	James Lee Byars	1932	10
451	Nelson Leirner	1932	10
452	Yoko Ono	1933	9
453	Mark Di Suvero	1933	9
454	James Rosequest	1933	9
455	Piero Manzoni	1933	9
456	Michelangelo Pistoletto	1933	9
457	Stephen De Staebler	1933	9
458	Viola Frey	1933	9
459	Dan Flavin	1933	9
460	Chryssa	1933	9
461	Sam Gilliam	1933	9
462	Yoko Ono	1933	9
463	Erik Bulatov	1933	9
464	Ilya Kabakov	1933	9
465	Mary Frank	1933	10
466	John McCracken	1934	9
467	Helen Pashigan	1934	10
468	George Segal	1934	9
469	Phillip King	1934	9
470	Giovanni Anselmo	1934	9
471	Llyn Foulkes	1934	9
472	Marwan Kassab-Bachi	1934	10
473	Carl Andre	1935	9
474	Jim Dine	1935	9
475	Mel Ramos	1935	9
476	Robert Zakanitch	1935	9
477	Robert Cottingham	1935	9
478	Walter De Maria	1935	9
479	Lucas Samaras	1936	9
480	Frank Stella	1936	9
481	Claudio Bravo	1936	9
482	Antonio Lopez Garcia	1936	9
483	Martial Raysse	1936	9
484	Luciano Fabro	1936	9
485	Jannis Kounellis	1936	9
486	Hans Haacke	1936	9
487	Eva Hesse	1936	9
488	Red Grooms	1937	9
489	Robert Mangold	1937	9
490	Larry Poons	1937	9
491	Fritz Scholder	1937	9
492	David Hockney	1937	9
493	Allen Jones	1937	9
494	William Wiley	1937	9
495	Joe Goode	1937	9
496	Ed Ruscha	1937	9
497	Helio Oiticica	1937	9
498	Brice Marden	1938	9
499	Richard Serra	1938	9
500	Janet Fish	1938	9
501	Joan Brown	1938	9
502	Daniel Buren	1938	9
503	Dennis Oppenheim	1938	9
504	Robert Smithson	1938	9
505	Georg Baselitz	1938	9
506	Per Kirkeby	1938	9
507	Ulrich Ruckriem	1938	9
508	Karl Horst Hodicke	1938	9
509	Vladimir Yankilevsky	1938	9
510	Vija Celmins	1938	10
511	Nancy Graves	1939	9
512	Peter Phillips	1939	9
513	John Walker	1939	9
514	Judy Chicago	1939	9
515	Larry Bell	1939	9
516	Doug Wheeler	1939	9
517	A.R. Penck	1939	9
518	Jack Whitten	1939	10
519	Chuck Close	1940	9
520	Alighiero Boetti	1940	9
521	Giulio Paolini	1940	9
522	Mel Bochner	1940	9
523	Vito Acconci	1940	9
524	Imi Knoebel	1940	9
525	Elizabeth Murray	1940	10
526	Pat Steir	1940	10
527	Roger Brown	1941	9
528	John De Andrea	1941	9
529	Berner Venet	1941	9
530	Markus Raetz	1941	9
531	Richard Tuttle	1941	9
532	Keith Sonnier	1941	9
533	Lynda Benglis	1941	9
534	Barry Le Va	1941	9
535	Jan Dibbets	1941	9
536	Bruce Nauman	1941	9
537	Markus Lupertz	1941	9
538	Sigmar Polke	1941	9
539	Jennifer Bartlett	1941	10
540	Joel Shapiro	1941	10
541	Martin Puryear	1941	10
542	Carlos Almaraz	1941	10
543	Barry Flanagain	1941	10
544	Jene Highstein	1942	9
545	Joyce Kozloff	1942	9
546	Lawrence Weiner	1942	9
547	Dan Graham	1942	9
548	Dieter Hacker	1942	9
549	Jonathan Borofsky	1942	10
550	Pier Paolo Calzolari	1943	9
551	James Turrell	1943	9
552	David Hammons	1943	9
553	Luigi Ontani	1943	9
554	Vernon Fisher	1943	10
555	Annette Messanger	1943	10
556	Howardena Pindell	1943	10
557	Don Eddy	1944	9
558	Christian Boltanski	1944	9
559	Michel Heizer	1944	9
560	Rebecca Horn	1944	9

561	Tatyana Nazarenko	1944	9
562	Allan Mccollum	1944	10
563	Haim Steinback	1944	10
564	Candida Hofer	1944	10
565	Valerie Jaudon	1945	9
566	Joseph Kosuth	1945	9
567	Barbara Kruger	1945	9
568	Mary Corse	1945	9
569	Richard Long	1945	9
570	Jorg Immendorff	1945	9
571	Anslem Kiefer	1945	9
572	Neil Jenney	1945	10
573	Susan Rotherberg	1945	10
574	Paul Mccarthy	1945	10
575	David Nash	1945	10
576	Sean Scully	1945	10
577	Grisha Bruskin	1945	10
578	Kim Macconnell	1946	9
579	Guy Dill	1946	9
580	Chris Burden	1946	9
581	Marina Abramovic	1946	9
582	Sandro Chia	1946	9
583	Mcarthur Binion	1946	10
584	Nalini Malani	1946	10
585	Giuseppe Penone	1947	9
586	Sarah Charlesworth	1947	9
587	Louise Lawler	1947	9
588	Sherrie Levine	1947	9
589	Bryan Hunt	1947	10
590	Donald Lipski	1947	10
591	Robert Therrian	1947	10
592	Adrian Piper	1948	10
593	Ana Mendieta	1948	9
594	Isa Genzeken	1948	9
595	Mimmo Domenico Paladino	1948	9
596	Eric Fischl	1948	10
597	Jonathan Lasker	1948	10
598	Marilyn Minter	1948	10
599	Bill Woodrow	1948	10
600	Hiroshi Sugimoto	1948	10
601	Martin Disler	1949	9
602	Robert Kushner	1949	9
603	Richard Prince	1949	9
604	Rainer Fetting	1949	9
605	Enzo Cucchi	1949	9
606	Ross Bleckner	1949	10
607	Terry Winters	1949	10
608	Alexis Smith	1949	10
609	Tony Cragg	1949	10
610	Richard Deacon	1949	10
611	Rodney Graham	1949	10
612	Wolfgang Laib	1950	9
613	Jenny Holzer	1950	10
614	Andres Serrano	1950	10
615	Antony Gormley	1950	10
616	Yasumasa Morimura	1951	9
617	Mel Chin	1951	10
618	Donald Sultan	1951	10
619	Rany Lee White	1951	10
620	Matt Mullican	1951	10
621	Peter Shelton	1951	10
622	Gary Hill	1951	10
623	Bill Viola	1951	10
624	Margaret Garcia	1951	10
625	John Valdez	1951	10
626	Saint Claire Cemin	1951	10
627	Ralph Fleck	1951	10
628	Francesco Clemente	1952	9
629	Tom Otterness	1952	10
630	David Salle	1952	10
631	Lari Pittman	1952	10
632	Nancy Rubins	1952	10
633	Tunga	1952	10
634	Hubert Scheibl	1952	10
635	Gunther Forg	1952	10
636	Helmut Middendorf	1953	9
637	Ilan Averbuch	1953	10
638	Nan Golden	1953	10
639	April Gornik	1953	10
640	Peter Halley	1953	10
641	Robert Longo	1953	10
642	Charles Ray	1953	10
643	Carrie Mae Weems	1953	10
644	Sophie Calle	1953	10
645	Marlene Dumas	1953	10
646	Salome	1954	9
647	Nicola De Maria	1954	9
648	Robert Gober	1954	10
649	Cindy Sherman	1954	10
650	Kiki Smith	1954	10
651	Fred Wilson	1954	10
652	Mike Kelley	1954	10
653	Deborah Oropallo	1954	10
654	Gronk	1954	10
655	Anish Kapoor	1954	10
656	Juan Usle	1954	10
657	Walter Dahn	1954	10
658	Jiri Georg Dokoupil	1954	10
659	Albert Ohlen	1954	10
660	Thomas Schutte	1954	10
661	Jeff Koons	1955	10
662	Kerry James Marshall	1955	10
663	Phillip Taaffe	1955	10
664	Christain Marclay	1955	10
665	Jaume Plensa	1955	10
666	Shirazeh Houshiary	1955	10
667	William Kentridge	1955	10
668	Donald Baechler	1956	10
669	Lalla Essaydi	1956	10
670	Fred Tomaselli	1956	10
671	Alfredo Jaar	1956	10
672	Andy Goldsworthy	1956	10
673	Rudolf Stingel	1956	10
674	Yves Zurstrassen	1956	10
675	Katharina Fritsch	1956	10
676	Cheri Samba	1956	10
677	George Condo	1957	10
678	Jim Hodges	1957	10
679	Annette Lemieux	1957	10
680	Shirin Neshat	1957	10
681	Julian Schnabel	1957	10
682	Tony Ourseler	1957	10
683	Felix Gonzalez Torres	1957	10
684	Stephan Balkenhol	1957	10
685	Michal Rovner	1957	10
686	Wang Guangyi	1957	10
687	Cai Guo Qiang	1957	10
688	Ai Weiwei	1957	10
689	Keith Haring	1958	9
690	Kenny Scharf	1958	9
691	Jennifer Steinkamp	1958	10
692	Henry Taylor	1958	10
693	Julian Opie	1958	10
694	Luc Tuymans	1958	10
695	Heimo Zobering	1958	10
696	Thomas Ruff	1958	10
697	Ron Mueck	1958	10
698	Noh Sang-Kyoon	1958	10
699	Zhang Xiaogang	1958	10
700	Maya Lin	1959	9
701	Nick Cave	1959	10
702	Jose Bedia	1959	10
703	Peter Doig	1959	10
704	Mark Wallinger	1959	10
705	Francis Alys	1959	10
706	Rineke Dijkstra	1959	10
707	Ashley Bickerton	1959	10
708	Jean-Michel Basquiat	1960	9
709	Harry Gordon	1960	10
710	Glenn Ligon	1960	10
711	Lorna Simpson	1960	10
712	Beatriz Milhazes	1960	10
713	Isaac Julien	1960	10
714	Jose Manuel Ballester	1960	10
715	Maurizio Cattelan	1960	10
716	Neo Rauch	1960	10
717	Charline Von Heyl	1960	10
718	Guillermo Kutica	1961	10
719	Vik Muniz	1961	10
720	Katharina Grosse	1961	10
721	Lin Tianmiao	1961	10
722	Pierre Huyghe	1962	9
723	Pipilotti Rist	1962	9
724	Gregory Crewdson	1962	10

725	John Currin	1962	10
726	Gabriel Orozco	1962	10
727	Gary Hume	1962	10
728	Callum Innes	1962	10
729	Yinka Shinobare	1962	10
730	Daniel Richter	1962	10
731	Cosima Von Bonin	1962	10
732	Takashi Murakami	1962	10
733	Yue Minjun	1962	10
734	Zhan Wang	1962	10
735	David La Chapelle	1963	10
736	Fabian Marccacio	1963	10
737	Jorge Pardo	1963	10
738	Tracy Emin	1963	10
739	Fiona Rae	1963	10
740	Rachel Whiteread	1963	10
741	Michael Borremans	1963	10
742	Franz Ackerman	1963	10
743	Ghada Amer	1963	10
744	Fang Lijun	1963	10
745	Liu Xiaodong	1963	10
746	Yin Xiuzhen	1963	10
747	Rachel Lachowicz	1964	10
748	Robert Pruitt	1964	10
749	Ernesto Neto	1964	10
750	Adriana Varejão	1964	10
751	Jim Lambie	1964	10
752	Marc Quinn	1964	10
753	Matthew Richie	1964	10
754	Jean-Michel Othoniel	1964	10
755	Ugo Rondione	1964	10
756	Thomas Demand	1964	10
757	Connie Wasmuht	1964	10
758	Lee Bul	1964	10
759	Subodh Gupta	1964	10
760	Zeng Fanzhi	1964	10
761	Nicole Eisenman	1965	10
762	Elizabeth Peyton	1965	10
763	Jason Rhoades	1965	10
764	Tacita Dean	1965	10
765	Damien Hirst	1965	10
766	Angela De La Cruz	1965	10
767	Wim Delvoye	1965	10
768	Manuel Ocampo	1965	10
769	Zhang Huan	1965	10
770	Roxy Paine	1966	10
771	Tom Sachs	1966	10
772	Glen Brown	1966	10
773	Enrico David	1966	10
774	Olafur Eliasson	1967	9
775	Matthew Barney	1967	10
776	Sarah Morris	1967	10
777	Sam Taylor-Johnson	1967	10
778	Gavin Turk	1967	10
779	Mark Grotjahn	1968	10
780	Doug Aitken	1968	10
781	Chris Ofili	1968	10
782	Wolfgang Tillmans	1968	10
783	Vanessa Beecroft	1969	9
784	Tara Donovan	1969	10
785	Inka Essenhigh	1969	10
786	Kara Walker	1969	10
787	Liza Lou	1969	10
788	Cecily Brown	1969	10
789	Keith Tyson	1969	10
790	Sabine Moritz	1969	10
791	Christopher Mir	1970	10
792	Laura Owens	1970	10
793	Jason Martin	1970	10
794	Jenny Saville	1970	10
795	Jonathan Meese	1970	10
796	Carol Bove	1971	10
797	Rachel Feinstein	1971	10
798	Tony Matelli	1971	10
799	Mickalene Thomas	1971	10
800	Darren Almond	1971	10
801	Fiamma Colonna Montagu	1971	10
802	David Schnell	1971	10
803	Yang Fudong	1971	10
804	Wade Guyton	1972	10
805	Ryan Mcginnes	1972	10
806	Aaron Curry	1972	10
807	Sterling Ruby	1972	10
808	Genieve Figgis	1972	10
809	Liu Wei	1972	10
810	Urs Fischer	1973	10
811	Matthias Weischer	1973	10
812	Li Songsong	1973	10
813	Matthew Day Jackson	1974	10
814	Friedrich Kunath	1974	10
815	David Altmejd	1974	10
816	Raqib Shaw	1974	10
817	Rickey Swallow	1974	10
818	Elliot Hundley	1975	10
819	Birgit Megerle	1975	10
820	Frank Benson	1976	10
821	Shilpa Gupta	1976	10
822	Rashid Johnson	1977	10
823	Aliza Nisenbaum	1977	10
824	Kehinde Wiley	1977	10
825	Jonas Wood	1977	10
826	Xu Zhen	1977	10
827	Hernan Bas	1978	10
828	Dan Colen	1979	10
829	Deana Lawson	1979	10
830	Sarah Cain	1979	10
831	Thu Van Tran	1979	10
832	Paul Onditi	1980	10
833	Li Shurui	1981	10
834	Nina Chanel Abney	1982	10
835	Zander Blom	1982	10
836	Daniel Boyd	1982	10
837	Ryan Sullivan	1983	10
838	Njideka Akunyili Crosby	1983	10
839	Trudy Benson	1985	10
840	Toyin Ojih Odutola	1985	10
841	Oscar Murillo	1986	10
842	Allison Zukerman	1990	10

Total 842 Artists

	Artists (partners)	DOB	CH
1	Pietro and Ambrogio Lornzetti	1280/1290	1
2	Larionov and Goncharova	1881/1881	8
3	Les Lalannes	1924/1927	9
4	The Bechers	1931/1934	9
5	Gilbert and George	1943/1942	9
6	Komar and Melamid	1943/1945	9
7	Christo and Jean Claude	1935/1935	9
8	The Starn Twins	1961/1961	10
9	The Chapman Brothers	1962/1966	10
10	Noble and Webster	1966/1967	10
11	Fischli and Weiss	1952/1946	10

TOTAL 22 Artists

GRAND TOTAL 864 Artists

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